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There's *a* New Game in Town

FRAME GAMES

Advanced Persuasion Skills

FRAME GAME MASTER TRAINING

Detecting & Transforming
The Frames that Control our Lives

GAMES PEOPLE CAN PLAY
How to Design, Evoke, & Play Exciting & Magical Frames Games

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ISBN Number: 1-890001-17-1

Published by:
Empowerment Technologies: E.T. Publications
P.O. Box 8
Clifton CO. 81520

The Society of Neuro-Semantics
P.O. Box 9231
Grand Junction, CO. 81501 USA
(970) 523-7877

Training in *Meta-States & Neuro-Semanfics*

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FRAME GAMES

All of Life is a Game - Inside Some Frame

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Author / Institute of Neuro-Semantics

BEFORE

""THE GAMES BEGIN"

"The World has been pulled *down* over your eyes.
Morpheous, The Matrix

A Long Time Ago... in a Galaxy Far, Far Away...
There was a book that some called
"GAMES PEOPLE PLAY"

(Berne, 1964, Harris, **1969)**

And in it Dr. Eric Berne popularized the Psychoanalytic Model to create what then became known as Transactional Analysis (T.A.). In that far off galaxy he presented it as "a theory of social intercourse" and so dealt with states, ego states that is. But he only allowed for three of them -Parent, Adult, Child (the PAC).

"An ego state may be described phenomenologically as a coherent system of feelings, and operationally as a set of coherent behavior patterns." (p. 23)

This then led him to invent "transactions," the unit of social intercourse and "games.

"Simple transactional analysis is concerned with diagnosing which ego state implemented the transactional stimulus, and which one executed the transactional responses." (p. 29)

A game referred to a set of transactions between persons with ulterior motives. This made all T.A. Games Bad Games.

"A game is an ongoing series of complementary ulterior transactions progressing to a welldefined, predictable outcome. Descriptively it is a recurring set of transactions, often repetitious, superficially plausible, with a concealed motivation, or, more colloquially, a series of moves with a snare, or 'gimmick.' ... Every game ... is basically dishonest." (p. 48)

In TA, Games and Pastimes are all bad, and "substitutes for the real living of real intimacy. ... Intimacy begins when individual programming becomes more intense, and both social patterning and ulterior restrictions and moves begin to give way." (p. 18)

Noting that a common game played between spouses is, 'if It Weren't For You,' Berne used it as a prototype of games in general. As a branch of social psychiatry, Berne described TA game analysis in terms of Thesis, Aims, Roles, Dynamics, Moves, etc. These games played out a script or unconscious life-plan (a frame). "From the present point of view, child rearing may be regarded as an educational process in which the child is taught what games to play and how to play them." (p. 58). He then used colloquial phrases and terms to make them memorable:

Let's You and Him Fight	Psychiatry
There I Go Again	Frigid
Why does this have to happen to Me?	Schlemiel
If it Weren't for You	Ain't it Awful?
Now I've Got You, You Son of a Bitch	Blemish
See What You Made Me Do	Kick Me
Look How Hard I've Tried	Kiss Off
Why Don't You - Yes, But	Uproar
Mine is Better than Yours	Peasant

Eons of time then past and now something new has come into the Empire

GAMES PEOPLE CAN PLAY
AND GET TO PLAY

Games- the set of actions and interactions that make up our lives, our feelings, experiences, relationships, etc. We cannot not play "games." Every state, behavior, skill, etc. plays out some game.

Frames- the ideas, concepts, beliefs, understandings, etc. that set up the Games.

Together we have - **Frame *Games.*** Frame Games recognizes that we only and always play games-even Good Ones. Because we're born with a frame brain, we can do nothing than play "games." We call this "reality;" it makes us feel better. It's the "Let's Pretend what we Believe is Real and call it 'Reality' to fool ourselves" Game.

As "User Friendly" Meta-States, Frame Games gives us an immediate way to use NLP (Neuro-Linguistic Programming) and Meta-States (higher levels of mind) in a practical way as we think about human functioning and relating in terms of framing.

In ***Frame Games,*** the scripts we live in and by are our frames and frames-of-frames. Nor do we only have one script, but multiple layers of frames, scripts about scripts, frames about frames. Because of this advance in our understanding of the "systemic" nature of mind with its multiple layers and levels of awareness, we can now explore not only the games that people play and evaluate them in terms of their value and usefulness, we can also ***prescribe*** games that people can play--those that we can get to play! We can invent and design new and even better Games to play for fun and profit.

The Design of ***Frame Games?***

To empower us to identify and transform the "mind games" that we run in our heads and that we run interpersonally with others. We can explore and manage the games that we play, those that others play with us. We can also design games that make life lots of fun and that fulfill our highest values and visions. We can become a Frame Game Master and learn the Art and Magic of Persuasion at a higher level.

FRAME GAMES SOURCES

NLP, a field about Running Your Own Brain
How to Model the Excellence of Experts
How to Communicate with Elegance & Precision
How to Manage Your States
How to Influence More Professionally

META-STATES extends NLP, taking it to a new level by moving up the levels of thought or mind: How to Managing the Higher Levels or States of Mind How to Access your own Personal Genius How to Engineering the more Complex States (Proactivity, Leadership, etc.)

FRAME GAMES presents a User Friendly version of Meta-States. How to Detect & Manage Your Frames of Mind that Initiate the games you play How to Refuse Toxic Games & How to Affirm Empowering Games How to Design Engineer New Enhancing Frame Games to touch your life with the kind of magic for making more money, having more friends and fun, enjoying sex, becoming ferocious in learning, and making other "magic carpet rides" that you want become a reality. How to influence the minds and emotions of others persuasively and how to go first and set the frame, because after all, ***Whoever Sets the Frame Controls the Game***

What's in it for you?

WHY BECOME A FRAME GAME MASTER?

By Developing Expert Skills in Playing **FRAME GAMES, and becoming a Game Master, you** *will*

Gain practical insight about why people do the things they do & thereby read people effectively (including yourself) so that you can enjoy better & richer relationships.

Stop the old games that don't work and which sabotage your effectiveness & to refuse to be played by games others impose

Take control of the *higher forces* in your mind-body to take charge of your life.

Quickly recognize the games that people play, their source and nature, and to effectively influence their mind-frames

Immediately recognize where people are "coming from," and quickly join their games for increased rapport and trust for more success in business.

Install empowering attitudes (frames of mind) in yourself (and others) for a more "Can Do!" and "Go for it!" attitude

Establish entirely new games to enhance your life and increase your personal power.

Learn Frame Analysis to identify leverage points of frames in creating transformations with less time and trouble.

Operate from your Executive Level of Mind in setting your desired frames and feeling a sense of control over your attitude regardless of what happens or what others do

Discover how to step outside of the box of your current thinking and to expand your creative problem-solving skills.

And become a skilled and elegant persuader.

After all, IT'S FRAMES ALL THE WAY UP!

This means that when it comes to your personal mastery, excellence and accessing your personal genius- as well as morbid human pathology, it's all a matter of frames.

Frames govern who you are, who you will become in the months to come, what you experience, the key to your successes *(and failures), the quality of your states and everyday life.

Excellence in every field involves knowledge and skills and yet even more important, it involves the right kind of supporting frames that empower you to be creative, courageous, energetic, disciplined, and knowledgeable.

Life in a World of Frames

SATIR FRAME GAMES "Therapeutic wizard" Virginia Satir pioneered Family Systems Therapy. In her book, *PeopleMaking* she identified 5 common communicational/relational "stances" that people take in relating and that especially show up in times of conflict and stress. Virginia described the first four as "brave attempts to survive when you do not believe you can." Today, we know these as the *Satir Categories or Stances.* She noted that communication involves both content and style and so distinguished five styles or modes of communicating. The first four of these are typically ineffective and non-productive although, on occasion, we may put them to good use. *Leveling, the* healthy mode, expresses a forthright and respect style for communicating and relating. This gives us five basic *Frame Games:* Placating, Blaming, Computing, Distracting, Leveling. Each of the following descriptions offers *a script* for the frame game and serves to introduce us to life in a world of frames.

(1) Blaming

This is the game of finding fault, dictating, and bossing, acting superior and holding others responsibility for one's own feelings and experiences. When you are fully induced into this game, you begin to truly feel that nobody cares about you. You will then feel tightness in your muscles and organs, experience rising blood pressure, and speak with a tight voice that becomes shrill and loud.

To try on *the blamer stance,* simply adopt a loud and tyrannical voice; cut everything and everyone down; point with your finger accusingly. Start sentences with
"If it weren't for you, everything would be all right."

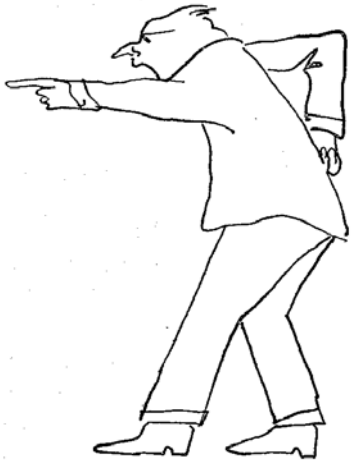
"You never do this, you always do that, why don't you.." Of course, don't bother with an answer. Treat any answer as unimportant. Take more interest in throwing your weight around rather than finding out about anything.

To step into this game, breathe in little tight spurts and hold your breath often. This will make the throat muscles tight. Strain until your eyes bulge and until your neck muscles and nostrils stand out. Get red in the face and let your voice become hoarse in the straining and yelling. Stand with one hand on your hip, the other arm extended with index finger pointed straight out. Screw up your face, curl your lip, flare your nostrils, call names and criticize. Use lots of parental words: never, nothing, nobody, everything, none. Start with the accusatory "you."

"You never consider my feelings." "Nobody around here ever pays any attention to me." "Do you always have to put yourself first." "Why can't you think about anybody but yourself?"

(1) **Placating**

This game involves seeking to control others by belittling self and self-effacing by soothing, pleasing, pacifying, and making concessions.



apologizing, never disagreeing, and forever aiming to agree and please. The placating posture seems to say, "I'm helpless and worthless." Step into this Game by wiggling, fidgeting, leaning in, acting like a cocker spaniel puppy so very desperate to please.

The Game: try *the placating stance* on by orienting yourself to think-and-feel like a worthless nothing. Act like a "Yes Man." Talk as though you can do nothing for yourself and as if you must always get approval. Tell yourself,

"I'm lucky just to be allowed to eat." "I owe everybody gratitude." "I feel totally responsible for everything that goes wrong." "I could have stopped the rain if I only used my brains, but I don't have any."

Agree with all criticism about you. Act in the most syrupy, martyrish, bootlicking way you can.

Imagine yourself down on one knee, wobbling a bit, putting out your hand in a begging fashion, with head up so your neck hurts and eyes begin to strain so in no time at all you'll get a headache. Talking from this position your voice will sound whiny and squeaky. You won't have enough air to keep a rich, full voice. Then say,

"Oh, you know me, I don't care." "Whatever anybody else wants is fine with me." "What do I want to do? I don't know. What would you like to do?"

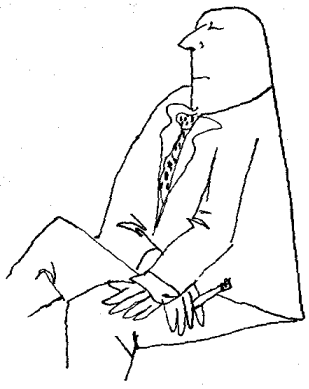
(3) **Computing (Super-Reasonable)**

This game involves a detached attitude toward emotions, focusing on responding in correct, "logical," and reasonable ways that shows no semblance of feelings. Induction into this game elicits one to feel calm, cool, and collected like Mr. Spock of STAR TREK, the ideal model of computing. Computing leads to feeling dry and cool, to using the voice in a monotone style, and using lots of abstract words. Typically people step into this stance due to the frame of feeling afraid of feelings.

To try on *the computer stance,* use the longest words possible (after one paragraph no one continues to listen anyway). Imagine your spine as a long heavy steel rod. Keep everything as motionless as possible. Let your voice go dead and imagine having no feeling from the cranium down.

"There's undoubtedly a simple solution to the problem." "It's obvious that the situation is being exaggerated." "Clearly the advantages of this activity have been made manifest." "Preferences of this kind are rather common in this area."

The dissociation of the Computer Mode may offer a valuable stance for defusing someone when you don't need your emotions to get in the way. In this mode, "play anthropologist" or scientist and use a lot of big vague words. To the indirect criticism, "Some people really don't know when to stop talking," respond in full Computer Mode, "That is undoubtedly
an interesting idea and certainly true of some people."



(4) Distracting (Irrelevance, Sidetracking)

This game involves an unpredictable response that continually alters and interrupts others and oneself. Induction into this game elicits a rapid cycling among the other patterns and constantly shifting modes. Make sure that whatever you do or say has no relevance to what anyone else says or does. This leads to feeling dizzy and panicky. Adopt a singsong style in your voice, one that's out of tune with the words and which goes up and down without reason. Let it focus nowhere. In distracting alternate between blaming, placating, and leveling and will then move into irrelevance. This makes for the relational pattern of "crazymaking."

Try on this *distracting stance* by thinking of yourself as a kind of lopsided top, constantly spinning, but going nowhere. Keep busy moving your mouth, body, arms, and legs. Ignore questions, or come back on a different subject. Start picking lint off the others garment. Put your knees together in an exaggerated, knock-kneed fashion. This will bring your buttocks out and makes it easy for you to hunch your shoulders.

(5) **Leveling**

This game involves communicating and relating in an assertive way so that you speak and act straightforwardly, directly, and forthrightly to express your actual state. A genuine leveling response communicates messages congruently so that your words matches your facial expressions, body posture, and voice tone. This makes relationships non-threatening, more caring, and capable of true intimacy.

To step into this frame game, stand straight and proud, relaxed and calm, and adopt a caring and empathetic attitude and then speak forthrightly as to a friend or esteem colleague. Think about what you want to say that will both be true to your perceptions and to the relationship. Set your intent to make things better. Listen attentively with the attitude of wanting to Win and hoping to create Win/Win arrangements.

THESAURUS OF FRAME GAMES

The Good, the Bad and the Ugly

The Aim Frame: goal directed orientation toward your desired outcomes (Also, Outcome Frame).

Solution Frame: Focusing on solutions rather than problems, difficulties.

Relevancy Frame: Inquiring about relevancy: Is this relevant? How? In what way? How does this relate to the subject?

As If Frame: the Pretend Frame, as "as if' something is the case and doing so until actions, thoughts, feelings, etc. bring that reality into being.

Backtracking Frame: Retracing steps of a line of reasoning, rehearsing the overall theme of a person's statements, for the purpose of checking out communication.

Personal Power Frame: Accessing and owning the four basic powers: thinking, emoting, speaking, and acting.

Responsibility To/For Frame: Distinguishing accountability ("for") and relationship ("to").

Meta-Decision Frame: Deciding to decide, and to decide with clarity, wisdom, focus, etc.

Ecology Frame: (Quality Control Frame). Checking on the health and balance of a frame.

The Map Frame: Recognizing thoughts, ideas, beliefs, etc. as just a way of mapping things.

The Vitality Frame: Recognizing the importance of physical health and well-being for a healthy mind.

Personal Warmth Frame:Recognizing empathy, care, love, etc. as a powerful interpersonal frame.

Persistence Frame: Continuing to pursue a goal Willing to just through tough times, persisting, patiently, bouncing terms. back from troubles, etc.

systemic factors

Orientation Frame: Where do we stand with each interactive other, where are we in relation to our goals? systemic

Implementation Frame: Framing acting on account. knowledge, concepts, beliefs, etc.

to be responsive

No Failure/ Only Feedback Frame: Classifying all responses and communications as "feedback" rather than failure. lighten up and to

It's all Behavior Frame: Extensionalizing concepts into see, hear, feel referents or behaviors, operationalizing terms,

Positive Intention Frame: Assuming that every behavior and communication arises from someone trying to accomplish something of value for themselves.

The Justice Frame: Willing to operate from attitude of fairness and equity for others.

Endurance Frame: Willing to endure short term challenges and difficulties for long-term benefits.

Enchantment Frame: Attitude of looking at others and the world through eyes of appreciation & wonder.

Hidden Success Frame: Assuming others have successes and resources, and looking to find them.

Flexibility Frame: Willingness to adjust response and vary patterns.

Courage Frame: Willingness to face fears and brave difficulties in spite of threats.

Cheerfulness/ Humor Frame: Willingness to look at things through eyes of humor, to find humor in experiences.

Self-Acceptance Frame: To accept self as having innate and unconditional dignity and integrity.

Time Frames: Recognition of the different frames we can encode "time."

The Being Frame: Beyond being a "human doing" to

.....a human being just enjoying experience.

..... **Acceptance/ Appreciation Frame:**

..... accept and welcome reality on its own

.....**Systems Frame:** Recognizing the

..... involves in processes that involve many

.....parts. Viewing things from a holistic and

..... mindset that takes the larger system into

.....**Responsiveness Frame:** Willingness

..... to another person.

.....**Playfulness Frame:** Willingness to

.....L. Michael Hall, Ph.D.

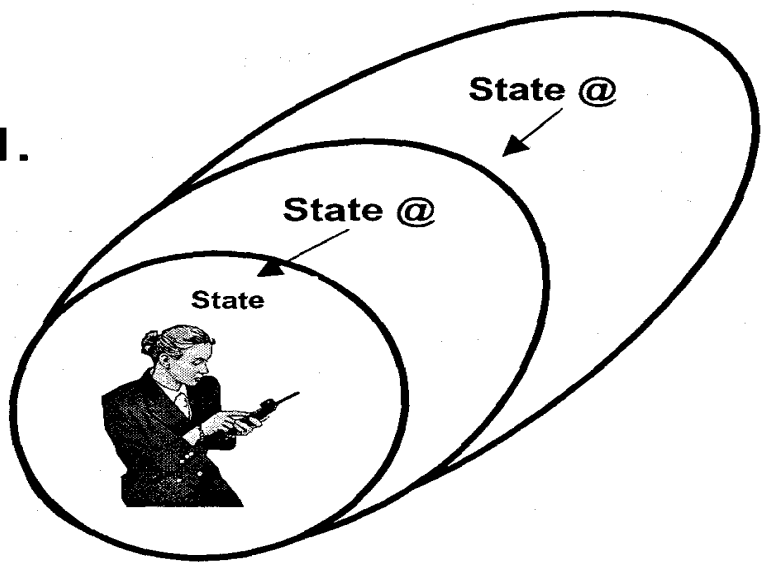
be playful.

Propulsion System Frame: Operating from feeling a strong aversion away from dis-values and simultaneously strongly compelled toward desired outcomes and states.
Pain Frame: The aversion frame that causes us to move away from something.
Pleasure Frame: The attraction frame that describes the mindset and feelings involved in moving toward something.
Committed & Loyal Frame: Willingness to make a decision to be with and for another person.
Vulnerable & Open Frame: Willingness to disclose oneself openly to another.
Assertive Frame: Willingness to forthrightly speak up in a kind and gentle way.
The Win/Win Frame: Willingness to approach others in a cooperative mode seeking to find ways so that everybody can win. Collaborative Frame Game.
Future Pacing Frame Game: A time frame game that strategically imagines a desired future and that puts oneself into that preferred future.
Intentional Stance Frame Game: The frame of imagining and specifying fully your outcome of your outcomes until you get to your highest outcome frames and then using that as your intentional stance.
Boldness Frame Game: The ability to "take courage" by using one's values and visions to face fears and to move out into the world with a dash of outrageousness in being one's own self.

For The Ugly Games -
see pages 47 in the section on
Refusing Frame Games

Levels of Thought/'Mind"

1.



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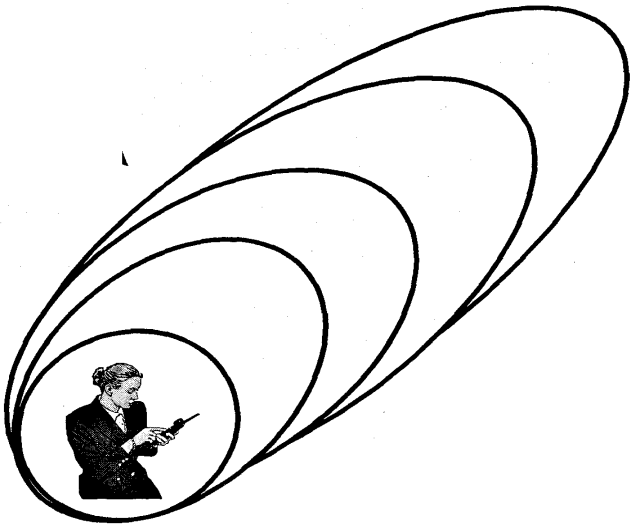
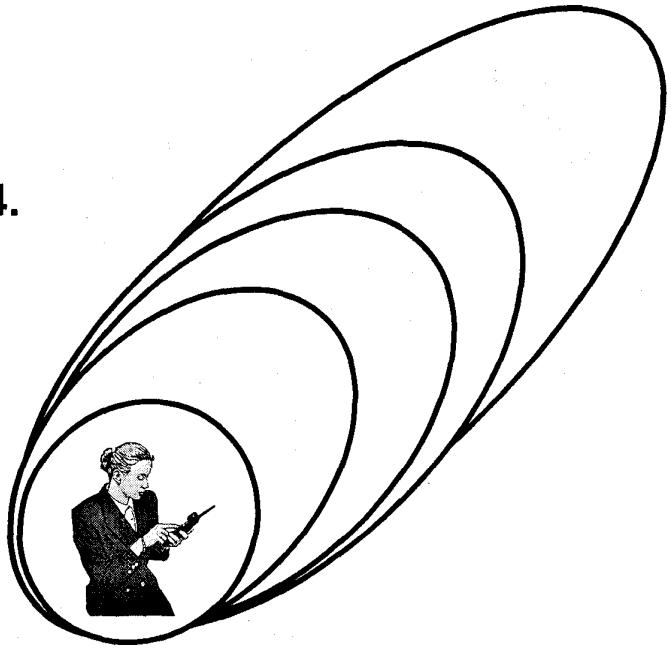


The layers of mind that make our primary states rich and semantically loaded.

3.

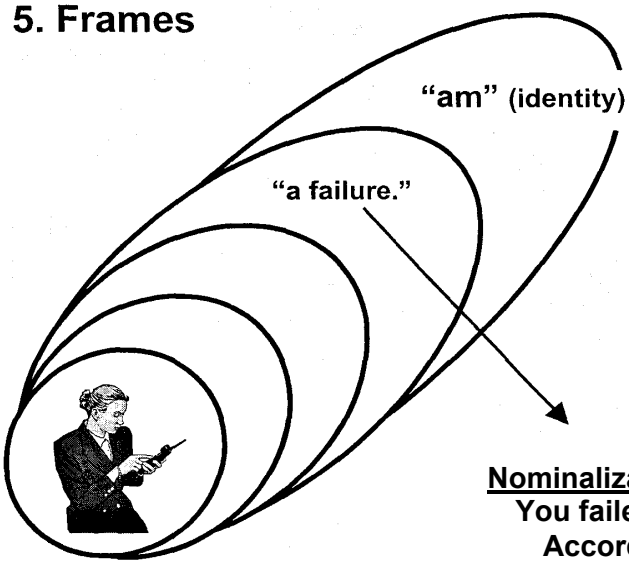
Then they coalesce into Meta-Programs

4.



And then we build more semantic layers—believing and valuing our neuro-semantic states—thereby solidifying the *fabric of our reality, the matrix*

5. Frames

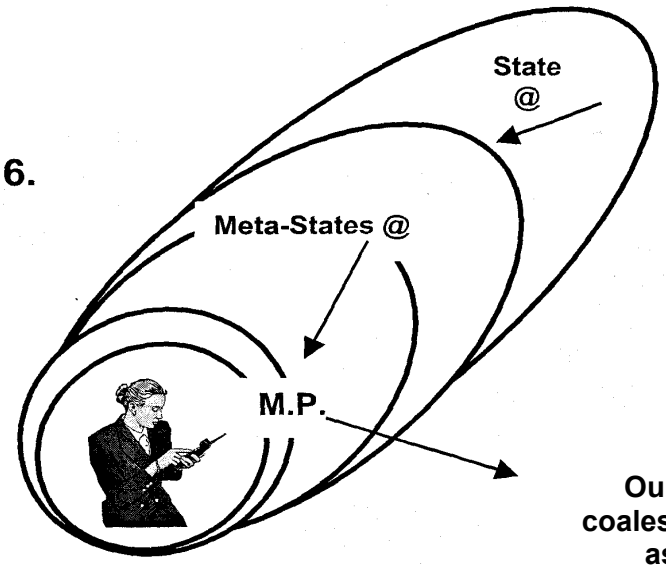


<u>Self Frame</u>
Do you have other ways of describing yourself

<u>Identity Frame</u>
You identified with that Experience.
Is that "all" (Universal Quantifier) you think

<u>Nominalization and Unspecified Verb</u>
You failed at what? When? How?
According to what standard?

6.



Larger/Higher levels of mind

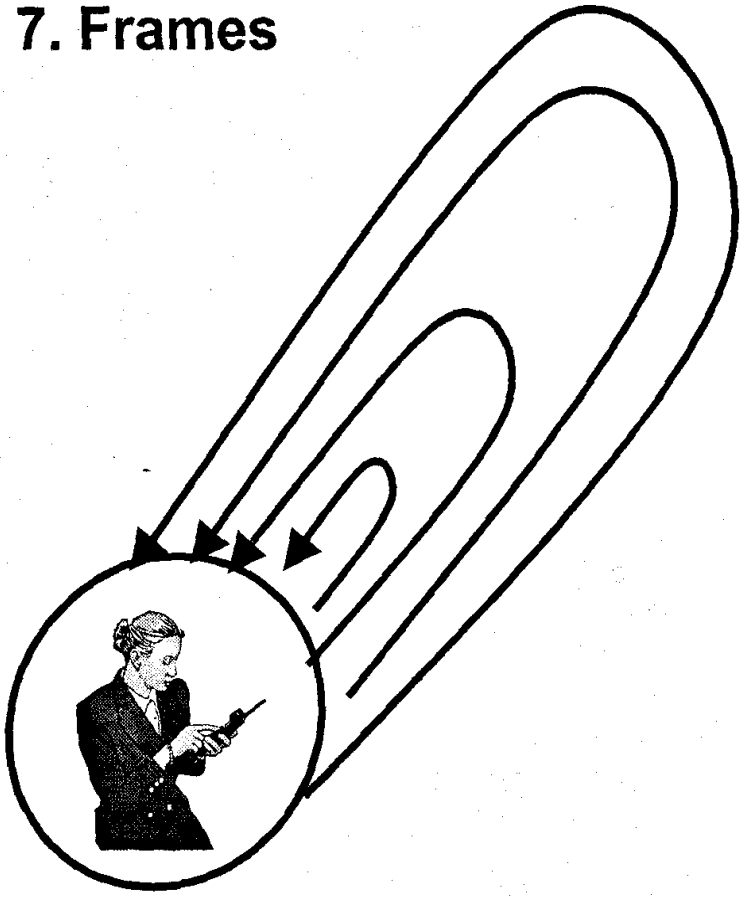
The "Canopy of Consciousness"

The "Matrix we live in.

Our Meta-Levels have coalesced into and function as Meta-Programs.

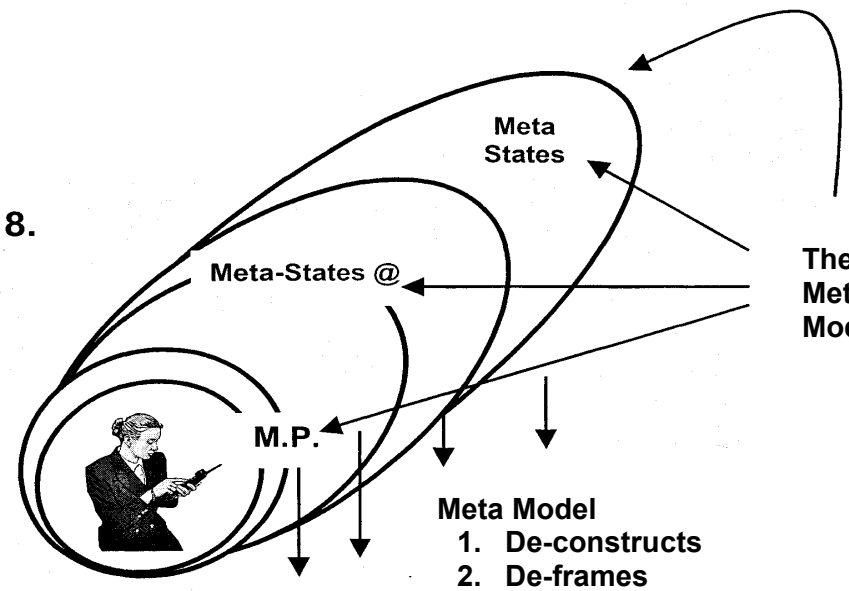
When "mind" ascends to higher levels, it creates "orbits/circles/eclipses" Of reasons, explanations, etc.

7. Frames



Each higher level operates as a "higher force" (power, energy) that "impacts" us into living in the "funnels" of our higher frames.

8.



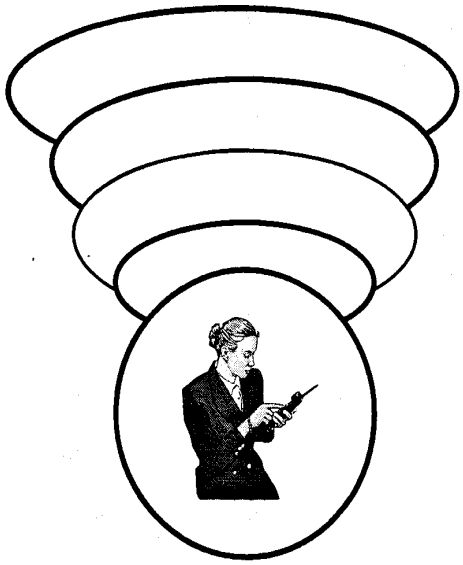
The Meta Modeler

Meta Model
1. **De-constructs**
2. **De-frames**
3. **De-energizes**

The Higher Frames

Meta-modeling defuses and deflates the old constructins of mind.
It interrupts the negative spiraling.

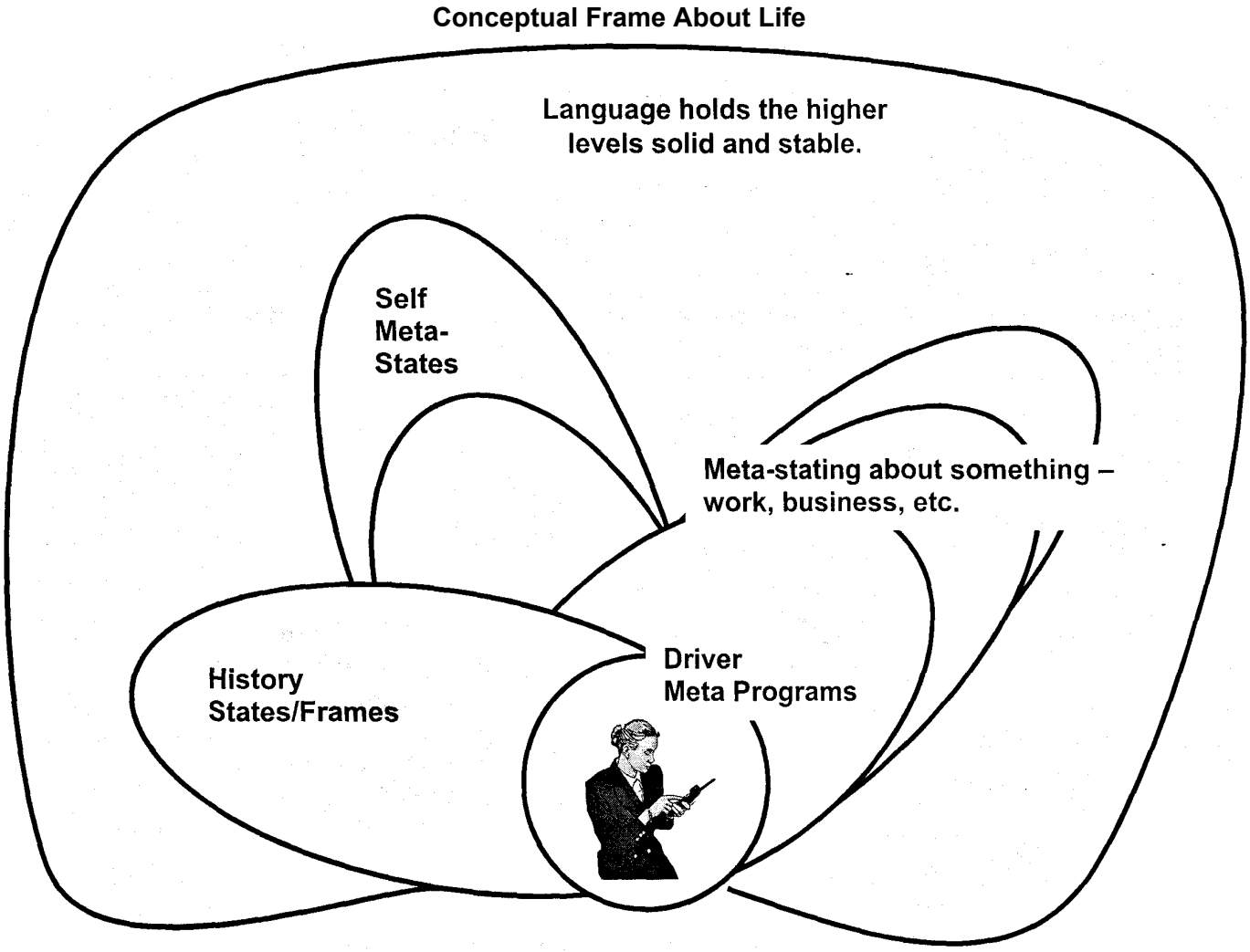
9.



"Funnel" - tornado of thought-emotion

Vicious Cycle
or
Virtuous Cycle

10. The Overall Matrix within which we live---
our Canopy of Conscious.


Conceptual Frame About Life
Language holds the higher levels solid and stable.
Self Meta-States
Meta-stating about something – work, business, etc.
History States/Frames
Driver Meta Programs

INTRODUCING FRAME GAMES

I wrote Frame Games and this Workshop Training Manual with a playful smirk. Why? Because we *meaning-makers can* so easily "get serious" about this stuff, I thought it best to immerse it in playfulness. If you want or can handle the straight version, see the original book on Meta-States, the Meta-States Training Manual, *NLP: Going* Meta, and *The* ***Structure*** **of** *Excellence.*

> *The Champion's true* edge lies solely *in* the *Mind.*
> *When you* Win the Inner Game,
> *It's only a* matter of time *before you win* the Outer Game.

FRAME GAMES How to Become a Masterful Player of Persuasion Are you tired *of* the Old Games that play you? Are you ready to play an entirely new *and fun* game? Would you like to discover how to become a Frame Game Master?

"I've been Framed!" I yelled.

I guess I should not have yelled that out in the middle of the coffee shop, but I was angry. Mad as hell. I felt framed. No, nobody had set me up to take the rap for some scandal. It wasn't that It was something very different- and something much more important. Someone had suggested some ideas *and beliefs* which infiltrated ever so subtly into my brain so that they were now running my mental programs. Somebody had set the frame in my mind and it was giving me a frame of *mind that* I did not want.

How about you? Have you ever found yourself in a state of *mind* and didn't know how you had stepped into that way of thinking, feeling, or perceiving?

Perhaps I should ask, "Would you like to discover how it has happened to you and show you the way to escape from that frame?"

After all, where did you get your current frames of mind, your points of view, your mental styles for perceiving things? Did you invent them on your own? Of course not. You absorbed them. You sucked them in as you breathe in air-paying no attention at all to the frames that people and groups and culture and language itself set for the working of your brain.

And this sets us all up to *Play Games*

The Games we play spring from **the Frames** set in our mind (hence, our frames-of *reference,* frames *of mind). We* learned to play all these games. Some frame games empower us to use our mental and emotional powers efficiently, other frame games sabotage our effectiveness and poison our state of mind. Knowing about Frame Games, and developing the skills to play them with mindful awareness, gives us choice about the games we will play and how to play them. Otherwise, the default games will play us.

Eric Berne based his best seller, The Games People Play, upon psychoanalysis. This created Transactional Analysis, which Thomas Harris in I'm Okay, You're Okay also popularized. They formatted a way to think about the games that people play in relating to themselves and others.

Frame Games now gives you an entirely new model of mind. Based upon NLP and MetaStates, Frame Games utilize a simpler and newer model that has arise from the current research in the Cognitive Sciences regarding how the mind works and how it creates our programming for our states, experiences, skills, emotions, and perceptions.

The Person is NOT the Problem

THE FRAME IS THE PROBLEM

In Frame Games (an expression of Meta-States) we recognize that **people (you) are more than their (your) frames.**

You are more than your thoughts-your emotions, your talk, your behaviors, your roles, your experiences. Whatever you have experienced, thought, felt, said, done, etc., you are still more than those things. You as a marvelous being are never fully described or defined by these internal and external experiences.

That's why **The person is never the problem, not really. The Frame is always the Problem.** What we call "problems" and "geniuses" arise from our frames-of-reference and frames *of* mind. This means that what we experience as "problems" are almost exclusively constructed from our frames. This makes them truly frame problems. What are the clues?

Inability to Act on Knowledge - Do you know more than you do?

Do you know lots of ways to improve the quality of your life and yet for all that intelligence and wisdom you still can't pull it off?

Continuance *of* the Same Problems Year after Year

Are you deluged with lots of good advice for solving a difficulty and yet the same problem continues to recur?

Feeling Controlled

Do you feel "played" by some known or unknown game that keeps puffing you through the same pattern over and over?

Does it seem that no matter what you do, the "system" seems to be plotting against you? (Whether the system is your work, family, body, etc.)

Attempted Solutions Make the "Problem" Worse

Does a way of thinking, feeling, or acting keep repeating itself and when you fight it, it gets stronger as if it resists being defeated?

Going Around in Circles

Do you feel that you're just going around in circles trying to find better solutions for developing better habits in eating, exercising, relating, succeeding, etc.?

Diminishing Returns.

Do you find that you have one or more patterns that the longer you use it becomes less and less useful or less and less effective?

Frame Games gives us a practical description of how the games we play work, how to think about them, and how to say "No!" to stupid games that take us nowhere useful. Frame Games also empower us so that we can invent new games that will bring out our best and be lots of fun playing. In Frame Games we will seek to learn two central processes, namely, Detecting and Transforming Games. In this way, Frame Games provide us an user friendly approach to learning how to think about the behaviors, emotions, and thoughts that trouble you, in yourself or another, and how to play the mind-games that you so choose.

In Frame Games, the frame metaphor allows us to focus on the importance of how we frame things. It awakens us to the kind, quality, intensity, and usefulness of our mental frames. It highlights that we frame things at the representational level in our basic encoding of information as well as at the higher conceptual level where we think about things in terms *of* ideas and concepts

provide the following *Game-Like Qualities* that results from our mental and emotional frames: An *identifiable structure*. You can't play a game if you don't know the form it will take, the moves that you can make, etc. The game structure allows you to recognize and "see" parts and facets of the game. As all card games involve dealing, distributing, and maneuvering with cards, we can classify games, "Oh, a card game."

Explicit *and implicit* rules. When we're introduced to a literal game, we inevitably begin by asking: What are the rules of the game? How do you play this game? Who begins? What are the boundaries, the components, what's allowed, what's not, how many players can we have, how does the game end, etc.? Some rules are explicitly written out, some are not.

Agendas, *Intentions, Purposes*. We also want to know: What is the purpose of this game? Why should I play? What do we get out of it?

Degree *of rigidity* versus flexibility. How rigid are the rules, how much room is there for bending the rules, incorporating new elements, letting the game evolve, etc.?

Scoring. How do we keep score? How do you make points? Can you lose points? How?

Secrets *of* "How to" wisdom. What insights, tricks, understandings, etc. does a pro know that a beginner or amateur does not know regarding a game?

What *Frame Games* are you currently playing?

Do the games you play in the following domains of experience serve you well, enhance your life, and make your celebrate your life everyday?

Food Frame Games- the game we play about eating.
Sexual Frame Games
Career and Profession Frame Games
Relationship Frame Games
Healthy and Fitness Frame Games
Bonding and Love Frame Games
Wealth and Financial Independence Frame Games
State Management Frame Games
Education Frame Games
Exploration and Creativity Frame Games
Parenting Frame Games
Sports Frame Games
Spiritual Frame Games

Game Awareness
Understanding, Appreciation

THE FRAME GAMES MODEL

"What exists today are only messages
about the past which we call memories,
and these messages can always be framed and modulated
from moment to moment."
(Bateson's (1972, p. 233)

Meta-messages operate like the procedural parts of a fax message. Such procedural messages index for the recipient meta-information about the source, sender, intended recipient, date, time, etc. All of these "messages" in the text communicate **about** the text thereby modifying the text. In other words, they **frame the text** and create the context of meaning for the text. An unlabeled fax, on the other hand, would offer one a message, but one that the recipient might find confusing and ambiguous, thereby inducing a state of doubt.

IT'S FRAMES ALL THE WAY UP

The *Frame Games Model* provides a model for thinking about mind, emotion, consciousness, and perception. Based upon the latest research and development in Cognitive Psychology, Information and Systems Theories, Cybernetics, Neuro-Linguistic Programming, Meta-States, etc., **Frame Games** provides an easy to understand model about the functioning of "mind" to create our frames-of-reference and the levels of mind that emerge from the self-reflexivity of our consciousness.

The Levels of "Thought" / Mind: "Thought" occurs at many levels and with every level of "thought," it grows and develops and becomes more complex and systemic.

As we move up the levels from **Experience to Reference to Frame** and eventually to **Frames of Mind,** and then **Frameworks or the Matrix,** we layer thought upon thought, emotion upon emotion. It all begins as we reference, because *we think by referencing.* Every thought *refers* to something: a person, event, thing, idea, feeling. And every thought in our head as a representation of our reference occurs within some frame-of-reference-actually many fra mes-of- references.

Because it's frames all the way up, our experience of "reality" becomes as negotiable as your willingness to negotiate it. After all, we negotiate "reality" by our frames in the first place as we use various classes, categories, labels, language, etc. in structuring and encoding of that "reality." What would get you to re-prioritize your perception of wealth? What frame would shift everything? We punctuate our everyday experiences ("reality") and sort it into fictional categories (shared fictions and idiosyncratic fictions) that we call concepts, beliefs, etc.

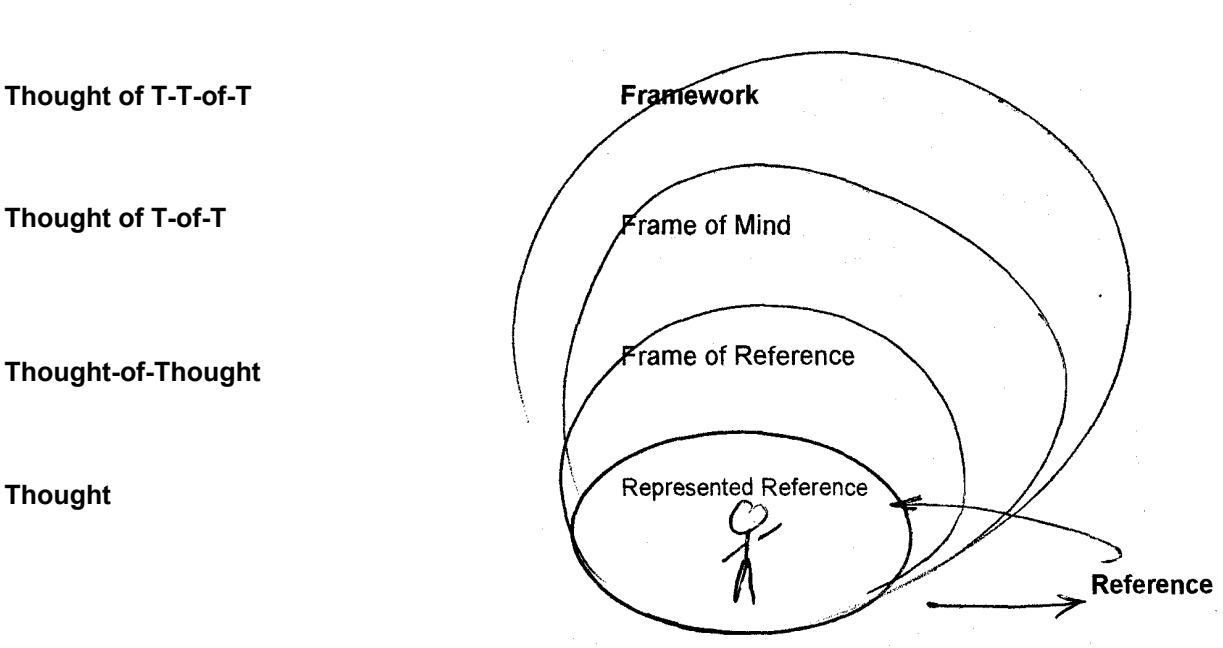
Frame: "It's all mine!" I own everything I experience. Libraries, parks, sunsets, the beauty of the stars, air, etc.

Frame: "I didn't want to give my parents the satisfaction of turning out productive and effective!"

Figure 1
The Evolution of Frames
How Our Brains Frame

Experience	Frame-of-Reference	>	Frame-of-Mind	>	Frameworks/ Matrix
Initial Reference	Mental Structuring		Higher Mental Processes		The Matrix
People Events Ideas Happenings	Good/Bad Positive/ Negative Pain/ Pleasure Self/ Other Big/ Little Match/ Mismatch	> >	Attitudes Moods Character Dispositions States	> >	Cultural Beliefs Paradigms World Views Personality Reality Structure
	Thinking Styles		Cognitive Formats		Executive States
		> >	& Distortions	> >	
	Primary States		Meta-States		Gestalt States

Figure 2 **The Levels of "Thought"/"Mind"**



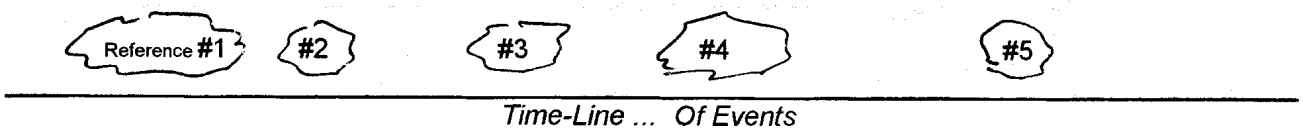
THE DEVELOPMENTAL STAGES OF OUR FRAMES

1) It begins with a reference.

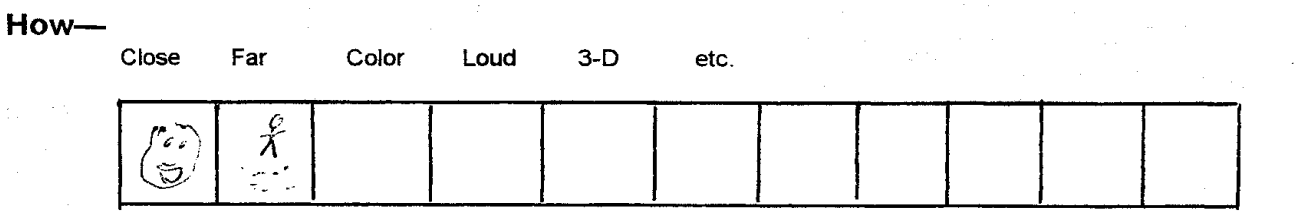
This reference may be a person, experience, event, or idea. To elicit it, simply ask for a person's referent. This identifies our beginning Reference Points. When you think about X, what comes to mind? What experiences have you had with *learning?* Have you ever encountered *an authority* figure which stood out in your mind, positively or negatively?

(Criticism, mistakes, friends, succeeding, sense of self, etc.)

What



2) The Referent *then* ***becomes*** **a** Represented **Frame.** From an Event, we take the experience, and Represent it. We encode it. We create a mental picture of it. To elicit this, simply ask about the mental coding. What are the audio-visual qualities of your internal movie as you remember that reference? If I were to peak into your mind and see, hear, and feel what you do, what would I see, hear, and feel?



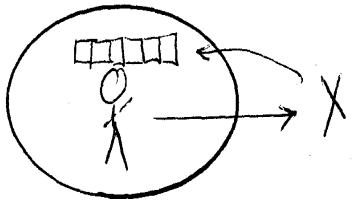
Represented Frames (Frame after Frame) of a Mental Movie

3) Eventually, the Representation grows up to become a Frame of Reference.

We use the represented image as a "frame of reference." We draw conclusions to think in terms of it. It provides us an orientation and perspective. We take the experience and our memories of it and turn it into Principles and Understandings about life. Now it begins to "get into our eyes." We find it increasingly difficult to discern it from our perceiving. It seems so much a part of what we perceive.

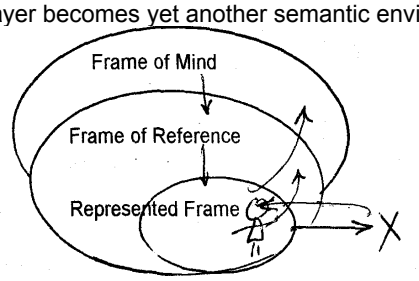
Given what you've been through, what do you think, belief, or perceive about this X?

Conceptual frames that create your perceptive (mental filers) and the ideas/ concepts in the back of your mind (the circle).



4) From there the Frame of Reference Habituates into our Frame of Mind.

At this stage, you have well-rehearsed the frame. It has now become your way of seeing the world-a self-organizing and self-fulfilling set of beliefs. As you have used this frame of reference as you've moved through life, what attitude or frame of mind has it generated within you? Each level or layer becomes yet another semantic environment.



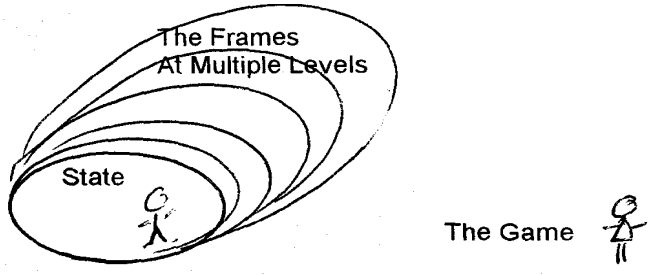
5) From Frame of Mind to Frameworks-- Our Personal Matrix.

The solidification process that habituation creates continues transforming our frames of mind into frameworkssystems of beliefs.

Given this frame of mind, what do you believe about self, life, others, the future,

6) And, working simultaneously-> This Neuro-Linguistic / Neuro-semantic System creates the overall "gestalt" of our felt sense of life, our everyday "states."

Every emotional state is a game, and arises from a frame. Every state involves a set of actions and transactions with others as we act out our emotions, ideas, concepts, mental maps. Further, every state is a motivated state, it operates for some purpose. It seeks to achieve or accomplish something, some stroke, spike, strike, or something.



7) We naturally and inevitably meta-state.

We think in terms of various ideas. We *bring* various ideas, feelings, and even physiologies to bear *upon* other ideas, thoughts, feelings, etc. In this way, whenever we think about our thinking, feel about our thinking, feel about our feeling, etc., we set a higher level set of thoughts-and-feelings *upon* other thoughts and feelings. This reflective *thinking creates* states- upon-states or meta-states. We react to our reactions. We fear our anger. We rejoice in our learning. We feel embarrassed about our sadness.

This enables us to distinguish between different kinds and qualities of states (states of mind and emotion; mental and emotional states).

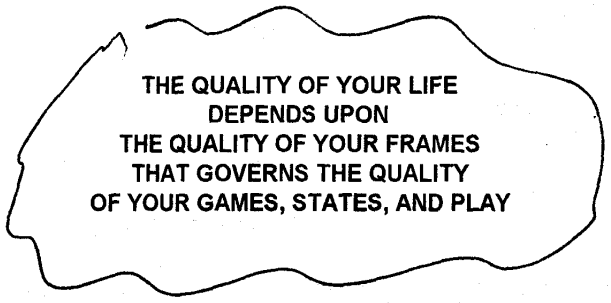
1) Primary States: Based upon primary emotions with consciousness referencing external events. For example: tense/ relaxed, fear, anger, sad/ joy; attraction/ aversion; etc.

2) Meta-States: Based upon reflective (reflexive) awareness that layers thought and emotion about thought and emotion. For example: self-esteem, self-appreciation, selfcontempt, proactivity, joyful learning, etc.

3) Gestalt States: Based upon the layering or laminating of mind with such thoughts and feelings that the entire neuro-linguistic and neuro-semantic system generates a larger whole, an emergent state that's "more than the sum of the parts." For example, Courage, self-efficacy, resilience, seeing opportunities, etc.

Whenever we *think or* feel about a previous state or experience -we shift to a higher level. This sets a higher frame. When we do this intentionally and mindfully, we meta-state ourselves with a resource or limitation that then sets or establishes a new frame that invites new frame games or that qualifies and textures previous frame games.

Ultimately, because we live
our lives at meta-levels.



THE MATRIX
YOUR INVISIBLE FRAME WORLD

"When a person has learned a symbolic system well enough to use it,
she has established a portable self-contained world within the mind."
Mihaly Csikszentmihalyi
(1990, Flow, 127)

Ultimately, our **frames create a** *matrix* that makes up a world or habitable universe.

When we *enter into* a frame and frames-of-frames, we enter into a world (a conceptual world) of concepts, ideas, understandings, rules, and "realities." These frames then rule and dominate everything else inasmuch as they make up our constructed Model of the World, our Matrix.

We all live in *The Matrix* of our mind- the layers of states upon states and the gestalts that arise from these meta-state structures. When we frame and frame-our-frames, we create and enter into *a Matrix* of our own making. The Matrix then becomes our Assumed World and we become its **servant ... blind to it, unaware** of it, engaged in unquestioning compliance to it.

In the game of *Checkers, the* frame of the board that we use and play upon initiates *a habitable world,* That world of *Checkers is* also full of rules and practices. And those who enter into that world and who learn to operate efficiently therein become Masters of that Game. And yet, the same board with different pieces (Chess Pieces) initiates an entirely different universe. It induces people into the World of Chess which involves yet other rules and practices.

The *Matrix Universe* of each Game gives to each participant the perceptions, anchored responses, and self-contained environment that makes the world inhabitable. And, people can get lost in those worlds.

So too with *the personal Matrix* which each of us inherit and create and then impose upon the world. The world that we see is a *virtual* reality, a world of our own making. We live in *a* **Frame World.** How's yours? Is it a nice place to live?

While you can detect a framed world from the activities or elements that you see and experience at the primary level, *the Matrix* itself emerges from *the* frames that construct it. This explains why we can experience an activity in a number of ways.

The caddy experiences golf as work, the golfer experiences it as play, the observers as entertainment, and the owner of the golf course as business. The different interests, agendas, motivations set the intentionality frame *about* the activity. Each frame constrains the behavior, experience, states, and perceptions of the experiencer.
The Matrix is also Self-Perpetuating-Self-Organizing. Once constructed and commissioned, it has "a life of its own." It begins with the frames that we use to punctuate events and activities. Then, in the process of framing, we set up classifications, categories, concepts, etc., the frames that create our Neuro-Semantic States. Then the frames become energized so that they operate systemically. This transforms them into self-organizing systems and the frames as attractors.

The Matrix that the frame creates initiates various Frame Dramas. By framing, we create various Dramas that make up the Games that are allowed and demanded by the Frame World. Chess and checkers generates very different game realms and dramas. Once we enter into the activity and become lodged within the realm, very different dramas unfold. Frames create drama. The specific nature of the frame determines the amount and kind of drama involved, the stories that we live.

The Matrix is Structured by the Frame Brackets. When we frame, we bracket. We establish the beginning and endings of things, We establish where a frame starts and stops. We establish what's on each side of a frame boundary. Framing involves boundary markers or brackets which allow us to recognize the activities that are inside the frame and those that remain outside.

Without the bracketing of a frame that establishes clear boundaries, we suffer from frame confusion. This initiates frame confusions and frame looseness. Then we ask, "What is this?"

Eating: He who cleans his dinner plate can be seen as starved, polite, gluttonous, or frugal. Which is it? What is the meaning?

The "edges" of our frames and **maps gives rise to the** looseness of our Frame World.

Frame Constraints. Frames organize meaning and involvement. In organizing meaning, frames structure the significance that we give to events and ideas. In organizing involvement, frames activate us. When we fully enter a frame, the frame prescribes our actions, feelings, and responses. This describes the self-organizing influence of a frame and how it mediates meaning.

"There's slippage in them thar Frames!" When we move from one frame to another, there's a "distance" between the frames. Some frames are very close to one another. Others even merge and overlap. Some are far apart. Some easily slip over into another frame. This creates *Frame Slippage.* Some allow no slippage at all. There's also a degree of openness and closedness to frames. Some operate like mental traps, imprisoning everyone within. In terms of framing and frame structuring, the frame itself is neither fully "in" or "out" and yet partly inside and partly outside. This makes for the looseness of a frame.

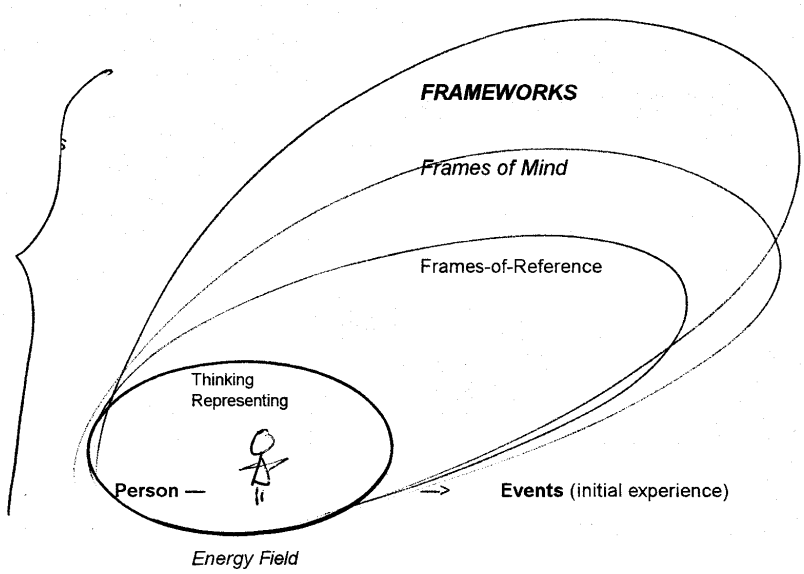
When we enter *the Matrix* with *Frame Awareness* about the Matrix itself, we can begin to play with the very fabric of reality. Awareness of the Frame allows us to begin to bend the rules of that Frame World. Now we can push and pull and extend that Model of the World. In this, *Frame Clarity endows us meta-power.* When we understand the dramas, boundaries, rules and expectations that are generated by a frame, it enables us to understand our world.

The Ultimate meta-move for developing frame power and for becoming a Game Master lies in *disidentifying* from the Matrix-from all of our frames and Meta-States. As we distinguish Map-andTerritory, we enter the Matrix enabled to play a higher and more powerful Frame Game. *"It's Just a Map... It's just a Matrix."* Bringing this Transcendental Awareness to bear upon things allows us to set and play whatever Frame Game we want to inside of anybody else's Matrix World.

Figure 3

From a reference to a frame-of-reference, frame of mind, and higher level frameworks, as a semantic class of life we frame and so we enter into *frame games.* This provides us a way to describe the overall *structural dynamics of your individual matrix.*

"The Matrix"
The *macro-levels of mind*
The Structural Dynamics
of your Mental frameworks



Every shift upward creates a *qualitative shift* in experience. Doing so allows us to transcend the "logic" of the previous level. When we use this power mindfully and intentionally, it puts into our hands the ability to change the entire mind-body (neuro-semantic) system and to evoke a higher level synergy.

FRAME GAMES SECRETS

Not only does every Game have Rules by which it operates, but those who know those rules and master them, also learn something more important than the basic rules-they learn *secrets* about how to use the rules to play with skill, finesse, and elegance. Similarly the "mind" games that we play with ourselves and others have "rules." They operate according to the way our brains and neurology work. Once you know those rules, you can also learn some of *the higher level principles* or *Secrets* for making the rules work for you.

The following summarizes the Secrets, Principles, or Rules that govern Frame Games. As you discover these principles and how they operate, you will learn how you can use them in detecting and setting frames.

#1: **Frame-Govern Everything; It's always a matter of Frames.**

The frames that we set, that are set for us, and that we buy into control our whole mind-body experience and usually do so outside-of-our-awareness. The more outside of awareness the frame, the more it plays us. The more awareness we develop, the more control we have over the game.

#2: Whoever Sets the Frame Controls The Game.

Someone always sets a frame and whoever sets a frame for a context, area, domain, field, interaction, etc., governs or exercises the most influence over that area. Awareness of frames empowers us for frame setting, changing, and rejecting. If someone is playing a mind-game with you, look for the governing frame that you've bought into.

#3: The Problem is Never the Person, it's Always the Frame. "It's the Frame, Stupid!"

To think symptomatically is to become focused on the person, behaviors, and emotions that result from the frame game. Ye the person and the expressions of the frame are never really the problem, not the ultimate problem. That arises from the Frame. Where there is "fault," the fault, my dear Brutus, lies not in ourselves, but in our frames.

#4: Frame create and direct Focus.
Frames govern *how* we *Shift & Concentrate our* immediate Focus.

The structural format of a frame-of-reference calls attention to the cognitive *content* inside of the frame as it *foregrounds some* ideas, and at the same time, backgrounds the shape and form of the frame itself, making it less and less conscious. In this way frames magically foreground content and background structure.

#5: It takes Frame Detection Skills to master Frame Games.

Awareness of the frame exposes the frame game itself. By shifting from content to structure, from the thoughts *within the* frame of reference to the shape and form of the higher level thoughts we are given the power to shape and control frame games. This power involves moving above and *beyond* the content to the structure which operates the higher thoughts about the lower thoughts. [The term "meta" refers to this "above, beyond, and about" relationship.]

#6: The Name of the Game is to Name the Game.

When we name the game, we expose the frame and it typically changes everything. Generally, it's very difficult to continue a toxic game when it's been exposed. So the name of the game regarding sick, toxic, and dis-empowering games is to name the game. Doing so exposes the dragon. In *Dragon Slaying* (1996) we discovered the power of exposure. Frequently just naming the dragon was enough to vanish it.

#7: **Where's there's a Frame -> There's a Game nearby.. and a Neuro-Semantic State.**

Frames create the mental and emotional states that we *feel.* The thought-and-felt experience of a *state* of consciousness operates from governing frames. A *state* of mind, emotion, or body as an attitude or mood functions as a holistic mental-emotional energy field. And as an *energy field,* it creates a self-reinforcing dynamic. This "state dependency" means the state influences what we see, hear, feel, remember, act, imagine, talk, etc. When *in state,* we see the world *from the frame and perspective* of that state. States have *energies.* And we can learn to see, hear, feel, smell, and taste them.

#8: **Everybody has a Frame Brain.**

Our brains do their work by referencing and creating *frames of reference* at every higher logical level. This generates our frames and our higher frames of mind. This simply arises from the way we think-and-feel.

#9: **Frame Brains Play Frame Games with the "Stuff" of Thoughts.**

There's nothing mystical about frames. Frames are made out of the "stuff' of "thoughts." The *material* out of which we *construct* our world of meaning, communication, significance, etc. consists of the fairly fluid and malleable "thoughts" or representations that we entertain. Your frame *brain* **frames,** and it frames at multiple levels.

#10: **Frame Brains Thrive on Symbols.**

What do you feed a *frame brain?* As a semantic class of life, we set frames in our brain-and-body by using symbols (both linguistic and non-linguistic symbols). This means that even the tiniest little word can sometimes fully establish and set powerful frames-of-reference and frames of mind that control perception, memory, experience, behavior, emotion and even skills. The *secret of Word Magic is* that as we represent, we encode our mind and neurology.

#11: **Frames and Frame Games create a Personal Matrix.**

The "world" you live in emerges from the frames you inherit, absorb, and construct. By our conversations and thinking, we enter into the "universes" that we then inhabit. Make sure you have a good one. No, make that a wonderful and magical one.

#12: **"Magic"** happens when we Detect **and Transform the Frames of our Thoughts.**

A Word Magician can make frames magically appear, disappear, and re-appear. Since neurolinguistic"thinking" governs setting frames in the first place, we can use the same for tearing down frames, loosening frames, switching to better frames, and setting higher frames, etc. This means the very *Word Magic* (magic of symbols inneurology) which creates frames can also Deframe, Reframe, and Outframe. This enables us to tap into the neurosemantic levels of meaning making.

#13: Frame Game Magic Increases **with the** Intensity of Vividness & **Drama.**

If you want to get *an idea* into your mind/body, into the fibers of your muscles, make the idea dance and move, give it rhythm, a compelling voice, and let it make a memorable impression upon you. What we "hold in mind" becomes our higher *meanings or frames of mind. Make* the ideas memorable through drama and vividness.

#14: **To Set a Frame, Frame Game Masters use Repetition, Questions, & "Matter-Minding" Processes.** How do you *set* a frame? *All you* have to do is repeat something long enough and it will tend to get in, wear a groove in neurology, and become a reference point-even if you don't believe it, like it, or want it. For things you do like, want, and believe in--welcome it in with lots of repetitions and ask lots of questions that presuppose it. We breach the Mind-Muscle connection by emotionalizing thoughts. *Activating the body* with a strong primary emotion (fear, anger, aversion/ attraction, joy/ sadness, lust/ revulsion, stress/ relaxation, etc.) typically creates a strong association to corresponding ideas, concepts, or beliefs and so establishes a frame-of-reference.

#15: **Play flows where the Game Goes - as Saith the Frame.** This engages the Meta-State Principle that says, *Energy flows where attention goes-as determined by intention.* The higher frame of *intention and structure* formats, organizes, and controls the flow of energy and attention. It creates pathways for consciousness to more easily flow.

OVERVIEW

STAGES IN THE FRAME GAMES MODEL

There are two overall parts involved in working with, and taking charge of, any *Frame Game:* Within these 2 stages, there are 8 plays.

PART I CATCHING A GAME

Prior to catching a game, the game *plays us. Awareness* gives us the ability to recognize the pattern and structure of our thinking, emoting, acting, and relating which then opens up higher level awareness, choice, possibilities, control, and transformation. Then we can *catch* a frame game in progress.

PART II: TRANSFORMING A GAME

Transforming frames involves: refining, refreshing, updating, enriching, refusing, installing, etc, This empowers us to design, create, and choose to play a new frame games. With the power to transform a frame and a frame game, we learn to operate from a higher level of mind, from an expansive level of comprehension.

PLAY #1: FRAME AWARENESS

Basis: *Referencing. To* "think" involves *referencing* things: people, events, ideas, etc. This leads to systems of referencing.

Development. Frames develop and evolve over time. Our first and earliest experiences typically play a highly formative (but not fatalistic) role.

Structure of Consciousness: Catch what referenced and how for clues about the content and structure of consciousness.

What informs us about the content of the referencing: a person, place, thing, idea, emotion, event, memory, imagination, intention, definition, principle, concept, belief, etc.

How we reference speaks about the manner and style of our referencing. As our referencing style develops, it becomes our perceptual filters-our attentional style.

We live our lives in frames: everything is embedded in frames from thinking, perceiving, feeling, acting, social scripts, etc.

PLAY #2. FRAME UNDERSTANDING

A frame: the mental context surrounding our thoughts. Flush out a Frame by asking: *How* are you looking at this? *What point* of view are you using as'you perceive this? *From what time frame?*

Frame Structuring: -the ' different levels of frames establish perspective, the way we look at things, and the very way we construct representations and information. In *structuring, frames* -

Highlight & foreground things/ foreground and shadow other things.

Organize our mental world.

Punctuate when & where things begin and end (Frame Borders)

Establish the borders of concepts, processes, and experiences (Frame Bracketing) Control the amount of influence we allow an idea or experience.

Create constraints, limitations, and expansiveness of thoughts/emotions.

Control the focus of attention.

Frames are not only personal, but familial, philosophical, racial, cultural, etc, We not only invent and construct our frames, we also inherit them as the legacy of the social environment of family, school, religion, region, race, nation, etc. We are more than our frames, but once we buy into the frame-~--it feels like and seems like an integral part of our very identities. Yet that's only because we identify with them, and forget that they are but frames.

Frame Scripting: a frame judiciously scripts the set of actions, plays, conversation, etc. between people. It stages a "reality."

Static & Dynamic Framing: Some frames are static (picture frames, the wood or metal framing of a house or building), other frames are dynamir-the frame of a golf swing, the frames of a system that keeps adjusting to current conditions.

PLAY #3: FRAME APPRECIATION

Appreciating Frames. appreciating the power, influence, and pervasiveness of our frames enables us to recognize a basic and central principle in human consciousness, personality, and experience, namely, frames govem. This, in turn, enables us to distinguish two levels of experience: Frame and Symptom.

Sourcel Symptom Distinction:

Mere Symptoms: Whatever "problems" we have with what we do, feel, or think-our actions, feelings, and thoughts, do not actually occur at that level. Feeling, saying, doing, experiencing are but symptoms-symptoms derived from higher governing frames.

All "Problems" are actually frame problems. "Problems" occur at a higher level than immediate experience, they involve our framing (interpreting, personal logic, etc.).

The Seduction of the Symptom. More often than we may realize, we deal merely with symptoms & not with the real problems at all. This leads to wasting time & energy, misdirecting attention from the true source of the difficulty. It's so seductive to focus on the symptoms and presenting problems. It's difficult to resist being drawn into the woes of the symptoms-the anger, the fights, the conflicts, the driving while drunk charges, the fears, the nightmares, the guilts, the stress, etc. Symptoms only externalize the frame and express the higher level referencing and meaning system. Until that changes, most of our change technologies are only cosmetic and superficial.

The frame is the problem; not the feeling, thinking, or behaving; and certainly not the person.

Our lives, characters, *and experiences* ultimately are functions of our frames. Are you dealing with Symptoms or Sources? The symptomatic approach not only doesn't work, it frequently makes the problem worse. (Devoting lots of psychic energy to symptoms within a framework often empowers the frame inasmuch as it says that we're taking the frame serious.)

Discover the intluencing frames that generate sym

ptoms. Go h her rise above the symptoms-to the structure that creates them, to the *Frame Games*. *The problem is the frame.* The person is not the problem, the symptom is not the problem, the frame is the problem. We have to learn to catch, challenge, & replace the frame, "The World Owes Me, otherwise none of the symptoms of entitlement (over-sensitive feelinqs, feeling put out, constant disappointment, wimping out, little resilience, etc.) will go away. 'U"fitil we catch, challenge, & replace the framb-df---I-D&ffi-dhd--that Thihgs-Must--G6Smoothly so that I can Have My Ideal Job, Mate, Vacation, Child, etc.", the symptoms of disappointment, depression, frustration, stress, upsetness, reactivity,

etc. will not go away.

Meaningful: All emotions & behaviors, as *symptoms* in our mind/body system make sense according to the governing frame. The *Top-Down Approach* not starting at the bottom level with the symptom and directly trying to change the symptom, we begin at the top.

~What dynamic structure makes this ~iympLo

~ _M possible."

"What fraMp §upports - this problem?"

"What framework does it operate within?" **Summary-**

Fully appreciating the power & pervasiveness of frames & the embeddedness of frameswithin-frames makes us more mindful of frames as the source of our difficulties and the leverage point in transformation. Frame Understanding, Analysis, & Appreciation becomes the magical doorto new possibilities and new mappings. Frame Appreciation (growing out of frame awareness) enables us to bring awareness the dynamic structures & patterning that has been playing our emotions and reactions.

PLAY #4: FRAME DETECTION

Design: Without clearly detecting a frame, we can suffer from Frame Confusion and Frame Dilemmas- which thereby leave us without clarity about what's going on, what a thing is, etc. Clarity about the frame: Frame Clearing (Goffman).

-Detection of governing frames design:

To understand how something can begin as just a feeling or action, like procrastination, impatience, or criticism, and eventually become our state of mind, & then our disposition & character

To recognize that we're with a complex phenomena, something that incorporates:

- *Knowledge* (cognitive abstractions, understandings, concepts)
- *How to information* (rules, procedures, skills, how tos)
- *Emotions* (moods, attitudes, motivation)
- *Motivations* (motor programs for action) *Expectation* (what expectations does this frame give rise to?)

Frame Detection Tools: language, presuppositions, state, habit, etc. for blowing the whistle on the games that play us & especially on those that have toxic and destructive effects.

PLAY #5: FRAME REFUSAL

Description: Skill to refuse and reject toxic, destructive, dysfunctional frames.

Design: To reverse the structure of a frame (confirmation thoughts about something), we can now *disconfirm* what we once said yes to, or accepted by default.

We can rip the old trame apart-de-frame the structures.

We can set up entirely new trames *over* the old frame (outframe) making it irrelevant.

We can outframe in a way that blows it to smithereens.

We can fence it out, negate it, vomit it out as a toxin, or reduce it to nothingness.

PLAY #6: FRAME SHIFTING

Basis: Frame shifting becomes a cinch via awareness, appreciation, & detection.

The stuff of frames involves the languages of the mind, sensory representations, words, symptoms, ideas, and beliefs. It's only "thought," and "thought" all the way up the levels of mind.

Process: shifting the *codes* to shift the formatting, structure, representation of the frame. We do this by deframing, framing, reframing, and outframing.

We can refresh resourceful frames, blow out toxic frames, set new empowering frames, and transform all of the levels.

PLAY #7: FRAME SETTING

Design: To install or set new Frames of Mind as Executive Functions for thinking, emoting, perceiving, acting, etc. This enables us to play new and more empowering frame games.

Process: Recognize the leverage points in the mind-body or neuro-semantic system in order to: Go right to the executive in charge in setting new frames or reframing. Access some of the key *secrets* of personal mastery. Access & aligning our highest values and visions. Establish the highest quality frames (beliefs, values, decisions, etc.).

PLAY #8: FRAME SOLIDIFYING

Basis: We solidify frames so that they become *the very frameworks* of our consciousness & personality, to make them "stick," endure, become our "attitude," or higher level executive program, to become automatic, etc.

Design*: To* solidifyour frames releases our psychic energy to move on to other things, to get free from having to think about our perceptual frames, to rnake them our default programs, our cognitive style.

To frame our frames so that the new and highly desirable frame games simply operate as our way of being in the world.

PART 11:

GAME DETECTION

The Art of Catching'A Game in Progress

"Excuse me, but your frame is showing!"

BECOMING A FRAME GAME DETECTIVE

Commissioned to Detect:

Where we have a *meaning, we* have a frame of reference. Where we have an emotion, we have a frame. Our ideas, thoughts, and emotions as an expression of our personal *meanings arise* from the references we use. These serve as our "frames." These frames establish the "contexts" by which we can then determine meaning and significance. Frame-less *meanings do* not, and cannot, occur.

Where we have a Game - There's a Frame.
Where we *find a* Frame - There's *a* Game.

Meaning is Semantically Framed: We frame in order to create meaning. Our framing activities create meaningfulness for us in life. Meaning always occur in multi-layered frames:

- "Time"Frames: Past, Present, or Future.
- *Configuration Frames:* Foreground/ Background.
- *Language Frames:* sensor)(-based representations or non-sensory based: sights sounds-sensations or words.
- *intentional Frames:* Higher levels of mind that seek to achieve some goal or objective: This answers the "why" of intention question.

Belief Frames: What do you believe about this or that facet within the meaning? Yourself? The World? Etc.
Size Frames: life size, smaller, larger.
Etc.

And Frames Hide. They hide in the upper reaches of our mind. That's why we have to search them out, flush them out, and shine a beamlight on them.

What Frame is operating here?
What other Frames are lurking in the shadows?

LEVELS OF MEANINGS:

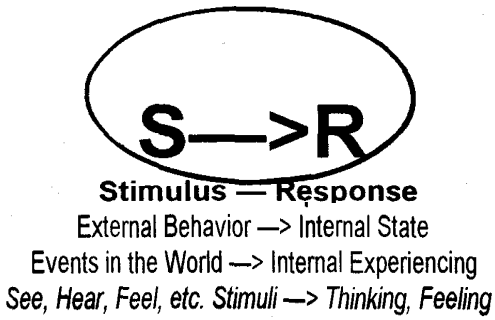
Frame Games as a User Friendly version of the Meta-States of Neuro-Semantics provides and operates from a Model of Meaning.

1) Primary level meaning: Association Meaning.

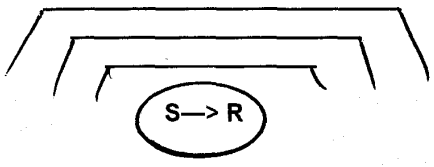
Meaning by linkage, connnection. The meaning created by Stimulus-Response patterning:

Figure 4

The Linkage Game of Meaning


S—>R
Stimulus — Response
External Behavior —> Internal State
Events in the World —> Internal Experiencing
See, Hear, Feel, etc. Stimuli —> Thinking, Feeling

2) Meta-Level Meanings: Frame Meaning. The frames we put around things creates mental *contexts by* which we classify, categorize, define, and reference things. This level of meaning continues without end.



Exercise #11:

FRAME DETECTOR INSTALLATION

Design: We begin with Game Consciousness-mindfulness of frames, from there we develop specific skills on Frame Detection. Central to this is learning to think in terms *of* patterns and about patterns. Here we move from Content to Structure and become a Meta-Detective.

1) Install "Frame Awareness."

Represent the higher level concept or awareness so that you develop a frame of frames that you find compelling, succinct, and memorable. As you represent this understanding-make some internal picture that vividly and powerfully represents this.

"Frames are Everywhere! I can find frames everywhere, in every statement, thought, emotion, behavior, etc."

"Everything that I can recognize, punctuate, and relate to occurs in a frame." Frame hide. So look for the frame that hides.

"What frame is operating here?"

2) Set Frames for Intense Detection Awareness.

Access a sense of exploration and relate it to the previous state (step 1). As you feel the curiosity and excitement of the exploration, imagine the wonder and power that will be yours as you become a Frame Detective (your Sherlock Holms Columbo, Nancy Drew state).

Will you do this? As you make a decision to orient yourself toward frames, find **some words to express** this succinctly and compellingly.

"I shall open my eyes, ears, and sensory channels to detecting frames."

3) Now imagine the Days & Weeks to Come as You Go Out on the Frame Search. Frames: "What Frame is this?"

"What frame is suggested, implied, presupposed by this?"

Look & listen for meta terms: "about, of, relating to, in terms of, first, second, then," etc.

Aboutness: "What is this X (thought, feeling, behavior) about?"

Reference/ Referencing: "What are you referencing?"

The Thought Ball Game: Free Association, free intrusion of thoughts...

"What comes to mind ... ?"

Layers What layers of thoughts & emotions dance in your mind? What thoughts are chasing your first thoughts?

4) Feel the State.

Use your senses to sniff it out.

If it looks like, sounds like, smells like...

5) Name the Frame:

As a Frame Detective, you will want to classify and categorize the frames that you discover. What will you call this or that particular frame? Give it a name! Give it a succinct, vivid, memorable, dramatic, descriptive, colloquial name. After all,

"The name *of* the game is naming the frame."

Once you Detect a Frame
they are relatively easy to shift, set, refresh, texture, refuse, transform, etc.

Exercise #2:
Get Picky About Your Frame Games

QUALITY CONTROLLING FRAME GAMES

Since *Frames determine* what can & cannot be accomplished, what we feel, the quality of our life, the strength of our mind, etc., we need to make sure that we have *good* and healthy frames. That's what *"ecology"* addresses. It explores the overall health of a system, the balance that a set of actions, thoughts, and emotions have over time. To *"run* an *ecology check"* in NLP means to step back from something and evaluate it in terms of the overall systemic ecology of that thing in terms of the short-term and long-term health of the system.

The Quality Controlling frame game can detect frame games. And thereby by it, you can use it to refuse a frame, shift and alter a frame, and even transform a frame. It's that powerful.

1) Having Identified the Frame and the Frame Game, Take a *Deep Breath and Step Back.*

Take a moment to pause, to gain some "psychological distance" as you relax and think about the frame and its game.

2) Check the Ecological value *and Balance of the* Frame Game.

Ask the Quality *Control* question in as many ways as you can: "Does this state, decision, belief, thought, part, behavior, meaning, evaluation *enhance your* life or not?"

Does this serve you well?
Does it serve you well in relationship to your friends and loved ones?
Does it empower you?
Does it enhance your life?
Do you like this?
Does it set up the direction that you want your life to go?

3) Repeat by running a more Advanced Ecology *Check.*

Once you check the basic ecology of the Frame Game, run a more advance one that brings more and more of your values, beliefs, and understandings to bear upon the frame game.

Do you find this frame game wonderful and magical?
Is it God-honoring?
Does it promote sanity all around?
Does it create the kind of legacy that you want to leave your children?
Would you like it installed in your children?

Exercise #3:
Dancing with Thoughts
"You're thinking what?"
"You're thinking how?"

THOUGHT DETECTION

Frame detection begins with *Thought Detection.* And while that may sound easy enough, don't be fooled... "thoughts" themselves can be very sneaky and tricky and deceptive. And when a "thought" becomes a "style of thought" -a *thinking p*attem, it typically takes some work to even detect it. Our *Thought Detection Skills,* however, take a tremendous leap forward when we learn to step back from them and search out *the* style *of our thinking, our Thinking* Patterns.

"Problems" frequently involve *no* more *than "the* way we're thinking." In other words, the Frame is the Problem! Here's the trick: thinking patterns involve the invisible realm meta to *thinking itself*. Questions to flush out thinking patterns include the following:

What idea (or ideas) is controlling & determining the way I'm thinking?

What governs your style *and mode of* thinking prior to when you actually "think?" What are your favorite *thinking or sorting* styles?

What (if any) cognitive distortions afflict the way your thinking? Do you like the way you're thinking? Does it serve you well?

Cognitive Distortions in Thinking Patterns - Sick Thinking

I draw on the research of Ellis & Harper (1975) and Beck (1983) about specific *thinking errors* and the field of Ration al-Emotive Behavioral Therapy (REBT). These are unproductive ways of reasoning and lead to *Problematic Frame Games.* These typically create map *blindness.*

Patterns of Generalization

1. Over-Generalizing: Jumping to conclusions on little evidence or without facts.

2. All-Or-Nothing Thinking: Polarizing at extremes-- Black-an d-Wh ite thinking. Either-Or thinking that posits options as two-valued choices.

3. Labeling: Name-calling that uses over-generalizations which allow one to dismiss something via the label, or to not make important distinctions, or that classifies a phenomenon in such a way that we do not engage in good reality-testing.

Patterns of Distortion

4. Blaming: Think in an accusatory style, transferring blame, guilt, and responsibility for a problem to someone or something else.

5. **Mind-reading:** Projecting thoughts, feelings, intuitions onto others without checking out one's guesses with the person, over-trusting one's "intuitions" and not granting others the right to have the last word about their internal thoughts, feelings, intentions, etc.

6. Prophesying: Projecting negative outcomes into the future without seeing alternatives or possible ways to proactively intervene, usually a future pacing of fatalistic and negative outcomes.

7. Emotionalizing: Using one's emotions for filtering information. This style assumes an overvaluing of "emotions" as an information gathering mechanism; involves reacting emotionally to things rather than seeking objective information and using one's reasoning powers. **Discounting.**

8. Personalizing: Perceiving circumstances, especially the actions of others as specifically targeted toward oneself in a personal way, perceiving the world through ego-centric filters that whatever happens relates to, speaks about, or references oneself!

9. Awfulizing: Imagining the worst possible scenario and then amplifying it with a non-referencing word, "Awful" as in "This is awful!"

10. **Should-ing:** Putting pressure on oneself (and others) to conform to "divine" rules about the world and life, then expressing such in statements that involve "should" and "must."
11. **Filtering:** Over-focusing on one facet of someting to the exclusive of everything else so that one develops a tunnel vision perspective and can only see "one thing." Typically, people use this thinking style to filter out positive facets, thereby leaving a negative perception.
12. **Can't-ing:** Imposing linguistic and semantic limits on oneself and others from a "mode of impossibility," and expressing this using the "can't" word.

Empowering Thinking Patterns

1. Contextual Thinking: Inquire about the context of information, index it according to what, when, where, which, how, who, and why. Use the meta-model challenges.
2. Both/And Thinking: Reality test to determine if a situation truly functions in an Either/Or way. If not, then process information in terms of a continuum. Inquire whether the two seemingly contradictory options actually exist as such represent different ways, times, circumstances, etc.
3. Reality-Testing / Appreciative Thinking: Test the reality of the experience: to what extent, in what way, etc. someone deems something as "bad, undesirable, and unwanted?" Question criteria & value words. Denominalize vague terms. Consider the things that you do appreciate and enjoy. **4. Denominalizing Thinking:** Test how a label functions: accurately, usefully, productively, too generally. Denominalize nouns that make thinking fuzzy.
5. Systemic Thinking (Responsibility To/For): Determine the pattern of causation. Distinguish linear causation from the multifacetic nature of systemic causation. Access a person's "ability" to respond," in what way, under what circumstances, etc. Distinguish between each person's responsibility for (personal accountability) and to (relationships).
6. Information Gathering Thinking: This involves using one's thoughts, feelings, and intuitions to gather information to find the facts and then to check the conclusions. Ask, "How do you know?" **7. Tentative Predictive Thinking (Consequential; Outcome Thinking):** Gain high quality information about the factors, causes, forces, trends, etc. that come together to create an event or phenomenon. Keep an open mind about ways of intervening,and altering that destiny. Look at consequences of certain, actions, etc.
9. Critical Thinking/ Meta Thinking: Think critically & analytically about the multi-causational nature of emotions, back-track to the thoughts from which they arise. Think above and beyond the immediate content to the patterns, processes, and structures of the content.
10. **Test the "shoulds:"** Challenge the word "should," discover the rule or law that makes that demand. If no such law, shift to Desire Thinking, "I would prefer that..." "I would like."
11. **Depersonalizing Thinking:** Test to see if the content or context truly deals with and references you personally. If not, encode with a third-person perspective rather than first-person.
12. **Possibility Thinking:** Test the term "can't," distinguish physical & psychological can'ts, shift to possibility thinking. Ask about the constraints, "What stops you?" "What would it feel like, look like, or sound like if you could?"

Thought Detection & Transformation

SICK THINKING CLEAN-UP

1) identify the thinking pattern behind or above the content Check list for cognitive distortions and various thought viruses. Specify all of the ones that create problems or difficulties.

2) Validate & Confirm the higher Thinking Pattern. "It sounds like the way you are thinking involves Awfulizing. As you step back and examine it, does that seem accurate?"

3) Quality Control the Thinking Style. Does this pattern of thinking reflect one that you (or 1) typically use? How long have you used it in thinking? Has it served you well? In what way? Does it undermine your sense of well-being or accurate processing in any way? What more useful way of processing this information would you like to use?

4) Challenge and/or dispute the Frame. Get into an argue with and against Personalizing, Awfulizing, Should-ing, etc. Scream and yell at it. Call it names! Naming & arguing against it brings the sabotaging frame into the light and exposes its ugliness!

5) Replace it with an empowering thinking style. How would you rather think?

Exercise #4:
When Frames War

FRAME WARS DETECTION

1) Expect *to find and experience the warring of frames.*

The Frames of Reference we use and the Frames of Mind that we get into can and do jar as they conflict with each other. Frame Wars Happen.

Expect to find frames jarring within yourself (intra-psychic frame wars) and expect to find your frames getting into fights with the frames of others (inter-personal frame wars).

2) Tune yourself to **Recognize** *the Signals of Conflict,*

How can you tell? What are *the* signals of Frame Wars? Psychological *stress,* incongruency, endless looping, internal conflict and sabotage, "a part of me thinks, feels, wants, this and another part doesn't."

Use the Meta-State "Interfacing List" (Appendix) to inform your understanding about how frame upon frames can interact and the gestalt experiences that can emerge from the interfacing.

When you set out to establish and install a new frame and it doesn't "stick," immediately look for conflicting frames at the same level or hiding at higher levels.

3) **Welcome** *and Validate the Conflicting Frame.*

Accept it fully and completely in order to bring it into the light of your awareness and so that you can discover its positive intentions.

Exercise #5:
Dancing with the Frame

EXPERIENCING AWARENESS DETECTION

Gain further knowledge of a Frame by flexibly stepping inside it and the "game" it elicit & then outside of it. Doing this will give you a double-description, then a triple-description of the game. Why? To let the system get to know itself. As your T-F get to know the thinking-and-feeling that you've experienced and encoded at higher levels- you become clear about the neuro-semantic system that you have created and live within.

1) Step In.

Just for the purpose of discovery, temporarily step into the frame and its corresponding game so that you allow yourself to feel it deeply and allow it to work on your emotions, body, mind, etc. Immerse yourself into the frame and imagine moving through life with it.

2) Now step out.

As you stand back from the frame and notice it, just witness the You who had stepped into it and from this broader perspective allow your awareness to expand about it. You may want to step back yet again, taking numerous other perspectives, each time allowing more richness and wisdom to accumulate.

3) Step in Again.

Step back in again to further explore & see what the frame now evokes and how you feel when operating from the frame of mind. As you do this, language it using the following lines.

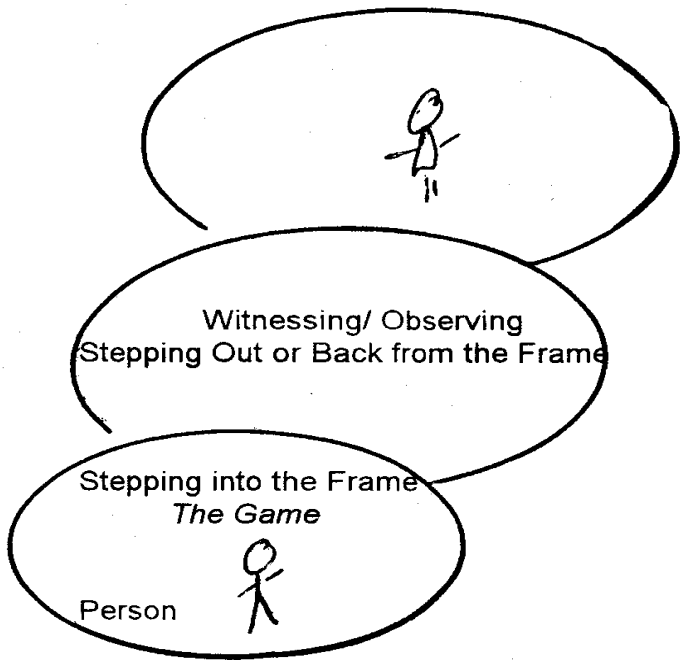
.When I view things within this frame of reference, I see, hear, and feel .....
"When I view things from outside this frame of reference, I become aware of

"When I hold both of these descriptions simultaneously, it enriches my understandings so that...'

4) Step into the Perceptual Position *of* a Receiver *of* the Game.

Suppose someone offered this state, game, dance to you-what would it feel like, look like, sound like, etc.? Would you like it?

Figure 5
Stepping In & Out of Frames



Exercise #6 You're Experiencing What State?

STATE DETECTION

Frames lead to and elicit "the game" that we play which we experience as a state- a mind-body state of awareness. Call it an "attitude," "mood," "emotion," your "space" or the "place" that you're operating from-it's a Neuro-Linguistic State, an energy field of experience. The State Awareness Frame Game gives you the ability to Name the State and to thereby affect it more profoundly.

The Pattern 1) *Identify the State* and Quality Control it. What state are you in? Take a moment and notice. What would you call your state of mind, state of body, emotional state? Do you like this game? Does it serve you well?

2) Qualify the State using the following parameters.

Resourcefulness: resourceful or not? To what degree?
- **Intensity:** its strength and/or weakness. How dominating?
- Nature: how pure and discreet or mixed?
- **Range:** How contained or expansive?

Accessibility: How quickly or easily can you access the state?
Interruptability: How quickly or easily can you interrupt or shift the state?

3) *Examine the* Quality, Nature, and Texture *of the state*.

This explores the higher level frames that affect the state. What is the quality or the properties of the state? What kind of X (confidence, learning, etc.) do you experience in this state? What characteristics texture this state?

4) Examine the Agenda of the State. Every state is a motivated energy field- some intention drives it. Some vested interests propels it forward.

What is the Positive Intention?

What is the Positive Intention of that Positive Intention? Go up the levels until you

flush out the driving agenda behind and above it.

Exercise #7
"Say What?!"

WORD & LANGUAGE DETECTION

"Language is not simply a reporting device for experience,
but a defining framework for it."
(Benjamin Whorf)

Every word, label, and thought pattern creates a Frame (a structure of meaning) and suggests a Frame Game (the experience of meaning). The smallest & simplest of words can set a frame: a label, metaphor, emotion-laden term: notice the frames suggested by:

"Now I have to clean up that mess."
"This is so boring."

"It burns me up the way Bill puts things off to the last." "There I go again. I'm so screwed up."

What words do you use that sets frames that you may prefer not to have set at all? We frequently illustrate the power of single words to set frames in NLP by contrasting the effect that the *connective* terms, "and, but, even though," and the verb tenses that relate to "time" (the temporal verb tenses; past, present, future, etc.) exercise on us.

1) The Word Flush: To flush out word *frames,* step *back and ask:* What lies in the *foreground of* your awareness?

What lies in the *background?*
How do you highlight things in the foreground?

What elements cause something to *stand* out & become salient on the screen of our mind? What processes and mechanisms enable us to *background other* facets?

What words do you typically use to track over to X?
What game do the words suggest or elicit?

Consider the simple connective terms, *"and,* but, *and even though.*

Note them in the following statements and note the felt response it generates. Pay attention as well to the foregrounding and backgrounding that the terms invite you to use in your representing of the information.

1) "1 know she means well, *and* she really hurt my feelings." 2) "1 know she means well but she really hurt my feelings."

3) "1 know she means well even *though she* really hurt my feelings." 4) "She really hurt my feelings, *and I* know that she means well."

5) "She really hurt my feelings but I know she means well."
6) "She really hurt my feelings *even though I* know she means well."

2) Quality Control *the Language.*

3) Evaluate *the Languaged Description in* terms of *the Language Game* that it Invites.

Language itself is not neutral. The way we use words and the specific terms we use predispose various constructions and frame games. Because we use language itself to play Frame Games, the first game that we all play is the Language Game. Quality control your own languaging.

Transformational Vocabulary (Robbins)

Identify empowering words that set up and elicit **delightful frame games.**

Exercise #8
"You're Assuming What?"
The ASS-U! & Me! **Game**

ASSUMPTION DETECTION

Frames hide in unquestioned beliefs, ideas, concepts, etc. about the world, people, themselves, morality, etc. In this we need to beware of the "ASS-U-ME" Principle. In other words, to avoid becoming an ass, check out your assumptions.

As a *meta-detective you* can flush out assumptions by inquiring about a person's presuppositions. What do you assume about what exists? What do you assume about criticism? What do you assume about people when they differ about something? What do you just take as real without questioning?

Linguistically, assumptions appear as *presuppositions.* In these linguistic structures, words, and formats, we tuck away our highest level beliefs about reality, meaning, causation, relationships, etc.

1) Pick a subject, *any* subject. Identify an area of concern that you want to explore. Name it.

2) Assume *a Know-Nothing Stance.* Step into a pure and discrete state of curiosity and wonder.

3) Explore the unspoken assumptions above, *below, and behind the subject.* What has to be taken as existing, true, real, etc. in order for the experience to exist? List as many assumptions as possible.

Exercise #9

TIME FOR A GAME "When are you?"

"TIME" DETECTION

Consider the tiny *words* and *word* fragments indicating verb tense. The way we code the action terms that we use to describe processes (verbs) sets a 'lime" frame that then governs representation and emotion. Read each of the following slowly and pay attention to how you represent each, noticing what happens to your internal pictures, sounds, and sensations. 1) 1 went for a walk. 2) 1 am going for a walk. 3) 1 will be going for a walk. Now do the same with the following set of statements. 1) So you have a problem with this? So this really is a problem for you? 2) So you have *been having a* problem with this? So this really has been a problem for you? 3) So you are *having a* problem with this? So you will have a problem with this when you set it up?

"How surprised will you be to realize that you have become a skilled Frame Game Master in the next couple weeks?"

The Pattern: 1) *Identify the* "time" or temporal tenses and words. Explore the language for past, present, future, atemporal, etc.

2) Evaluate the Effect of the Temporal *Language.* What is foregrounded? What is backgrounded? Does this enhance or limit?

3) Name the Game. Is it the Ghost of Christmas Past, Present , or Future that's guiding the action? Past: "Let's keep replaying the B-rated movies of the Past!" Present: "But what do I feel like doing right now?" Future: "There's no day like the idealized Future."

4) Quality Control the Game. Does this way of representing and thinking about "time" serve you? Is it balanced? Does it expand your sense of choice?

Exercise #10 Up From Should-ing & Musterbation to Getting to my "Get Tos ... [11]

MODUS OPERANDI **FRAMES & GAMES**

A modus operandi refers to your basic mode or style of operating. It's your M.O. Linguists use a form of this term to describe words that encode some of the key personal, mental, and emotional modes of operating. They call these Modal Operators. They come in an assortment of various sizes and shapes. Each term identifies a different M.O. game:

Modal operators of necessity: must, have to, forced to. Modal operators of desire: want, desire, get to, can.

Modal operators of possibility: can, may, possible, options, choices. Modal operators of impossibility., can't, not possible.

Modal operators of obligation: ought, need to, demand, should., Modal operators of choice: choose, get to, want.

The Necessity Frame Game - Pretty Much a Shouldy Dance

Moving through life assuming that life is a bunch of rules and obligations and that they have to follow them, abide by them, and comply with them. Will, choice, options, and wants have little to no reality in this domain. You have to go to work. You must take the garbage out. You have to finish everything on your plate.

The Desire Frame Game

Moving through life doing what you want to do. If you play this game exclusively, then you can only do and choose things that you desire which turns every undesirable task into an impossibility.

The Possibility Frame Game

What's possible? How can I turn this into a benefit? What's possible to learn from this? What's valuable or important about this?

The Impossibility Frame Game

Nothing's possible: can't learn, grow, succeed, lose weight, become fit, parent effectively, develop communication skills, etc.

Exercise #11

"You believe what??"

BELIEF DETECTION

Structurally a "belief' is a meta-level format of *confirmation thoughts* about another thought. In a way, the word "belief" makes frame detection more difficult. When we confirm a thought-the gestalt that results, the *confirmed thought,* seems so real and actual that it is usually easy to forget that it's a mental construct. A map! It's easy to forget that it is just a frame; it feels so real.

The Levels and Dimensions of BELIEFS:

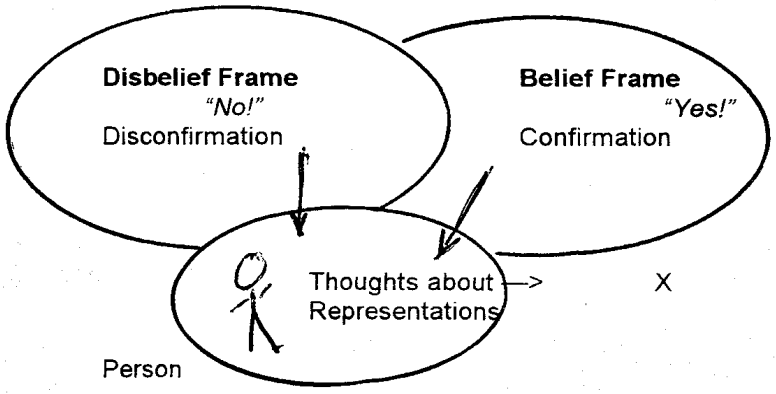
Every time you flush out an idea that involves more than mere representation, you have detected a frame of reference. This holds true for all concepts, understandings, values, self-definitions, decisions, etc., these are all beliefs. Beliefs in the importance or significance of something: Values. Beliefs in what causes or contributes to something else: Causation. Beliefs in the meaning or definition of something: Meaning. Beliefs in what one should do: Morality, Ethics, Right/Wrong, etc. Beliefs in what one will do: Decisions, Choices, Commitments. Beliefs in how to define oneself: Identity, Self-Esteem, Self-Image, etc. Beliefs in how something works: Causation, Function, Process.

All of these beliefs operate as the mental frames of reference that govern our lives. As such we can flush out these beliefs, and beliefs about beliefs, by simply inquiring. What do you believe about feedback? What is your thinking about conflict between people? How do you feel about that? What leads you to such concepts? How important is this to you? What have you decided about this? How much validity do you give to this idea? Are there many things that give rise to doubt about this for you? What if there were?

Figure 6
Belief/ *Disbelief Frames*

Meta-Levels

Primary Level



"Belief" Detection Pattern:

1) Check out the Confirmation/ Disconfirmation of a thought.
You believe that?
You think that's real, validate, useful, important, the way things work, etc.?

2) Check out the Desirability of the befief: Do you want to believe that? Does that belief serve you well?

Exercise #12

"You believe that what is important??"

VALUE DETECTION

Although the nominalization **"Value"** sounds like a Thing, we now know better. This reified concept arises from believing (confirming) that something we think, experience, understand, want, etc. has value, significance and meaning for us. And to complicate matters (wouldn't you know it!), we not only have "values," but we have values of values, hierarchies of values, and they keep shifting and sliding.

We value health as important, but is it more or less important than career, financial success, family, etc.? In our levels of beliefs, we have levels of value frames. And, as always, the higher level frames override the lower ones.

To flush out the fluid *hierarchy structure of* our beliefs about value , we will use the mental mechanism of a CounterExample and the linguistic tool of "even though," "anyway," "even if," etc. Ask, "And what's even more important to you about this than X?" These processes enable us to climb the ladder of our higher frames.

The Pattern:

1) *Identify a* Primary Level Behavior that you value.

"I value taking care of my health and exercising."

2) What would cause you to stop this *behavior even* if you value it? (Counter-example #1)

"I would not exercise today if a family emergency arose."

3) What would get you to start *doing it* again, even though you stopped? (#2

"I would exercise today in spite of the family emergency, if there was a waiting period before

I could get to the person."

4) What would get you to stop it again? (#3)

"I would not exercise *if* there were some other crucial *things I* could do that would help.

Robert Dilts (1999, Sleight *of Mouth) provides* this illustration:

1) What *would* motivate you to try *something new? "If* it were safe *and easy*. "

2) What *would* motivation you to try *something new* even *if it did* not? *"if* I could learn a lot *from doing it. "*

THE SELF-ORGANIZING NATURE OF "MIND"

What do you "see?"

We see according to our frames... when arise as we organize our very perceptions around various features.

Notice the specific elements in the picture to the right in terms of what draws your attention and around what features do you find that allow either the Old Hag or the Beautiful woman configuration to arise?

If you notice the lines that highlight a big nose, tight lips and chin on the coat facing down and to the left- then the Old Hag gestalt emerges.

If you notice the feather at the top of the picture and imagine it as a feather on the top of a woman's head facing back so that you see an eye lash and a gentle jaw line, then the Beautiful Woman gestalt emerges.

PART III

GAME REFUSAL

Saying "HELL NO!" To Toxic Frame Games

To fully say a Bold "YES!" to Life
We have to say an Equally Definitive "NO!" to toxic things

FRAME BUSTERS

There are sick, toxic, destructive, and dysfunctional frame.

All games are not created equal. Some are real sick. Some need to be rejected, refused, and given the shaft. To do this, we will need to develop our powers of Resistance, Stubbornness, Rejection, Hate, Disgust, Rage, etc.

THE POWER OF POSITIVE "NO-ING"

What Frame Games have you been playing or that have been playing you that you'd like to say "No!" to?
What Frame Games have family, friends, bosses, etc. been playing that you'd like to say a resounding "No!" to?
"Thank you for the Dance, but I'd rather keep my Dignity!"

Dragon States Frame Games

We create "Dragon States" whenever we bring negative thoughts and emotions against ourselves. What state of mind, emotion, or body do you typically experience when you get frustrated? Whatever your answer, you just set a higher frame of that thought, feeling, or physiology about the previous state.

Anger about your frustration: angry frustration.
Guilt about your frustration: guilty frustration.
Frustration about your frustration: frustrated frustration.
Depression about your frustration: depressed frustration.

In these responses we have set a negative emotional frame of judgment, attack, and insult to the experience of feeling blocked. And, more often than not, bringing a negative evaluation against ourselves in this way, creates even more internal stress and makes things worse. This creates various games: the Self-Contempt Frame game, the If It Wasn't for Me, I'd Be Just Fine frame game, the Look at What an Ass I Am frame game, the What's Wrong with You that You Can't be more Perfect frame game. In these games we reject, taboo, despise, and judge various facets of our personality. That leads to using various "defense mechanisms" to not know the truth about ourselves. It leads to denying, repressing, projecting, internalizing, etc.

Game Detection

Puffing the Spotlight on the Toxic and Morbid Frame Games.

The PPP Game.

The three "P"s of Seligman are Personal, Permanent, Pervasive. Put these together, mix thoroughly and you will get "Learned Helplessness." It's a really sick game, goes nowhere and has very poor payoffs. It's all about how to get really pissed off at yourself (personal), everything (pervasive), and eternity (forever). The Blame Game: "You caused this! How could you do this to rne?!" The Determinism Game: "The past determines your future." The Identification Game: "You are your Past." "You are your experiences." The "I have to always be Right" Game The "You can't tell me anything that I don't already know" Game The "One Upmanship" Game. Have I got a Better Story than That! The "Life is so Hard and Painful" Victim Game The "But why can't things just be easy?" Whining Game The "I'm more Messed Up than anyone else. So there!" Game The "My Dysfunction is Greater than Yours!" Game The "I'm so Special that I can't run these Patterns on Myself, but I'm highly Skilled at Running Them With others" Game The "There I Go Again, I'd be Great if it were for Me!" Game The "See What You Made Me Do" Blame Game The "Why Don't You- Yes, But, I can defeat any solution you offer me" Game The 'Have I got some Advice for you" Game: "You should be more thoughtful..." The 'Once... always" Game: "Once an alcoholic, always an alcoholic." The "Ain't People Rotten?" Game. 'Did you hear about X? Just goes to show you how selfish, mean, cruel, etc. people can be!" The "But I've been Diagnosed" Game. "But I've been diagnosed Manic-Depressive, ADD, etc." If only he would be a saint & kind all the time! (Sainthood Game) If I want something done right, I have to do it myself. (I'm Indisposable Game) "Let's toast the weaknesses and failures of X" (The Criticism Game)

Preparation for Exercise #13
THE POWER TO REFUSE

"IT'S MY BRAIN AND I CAN RUN IT IF I WANT TO!"

The Powering Up Frame Game

What are the most fundamental powers that we experience at the primary level? What powers at this level can we then use at higher levels for frame-setting and mind-managing?

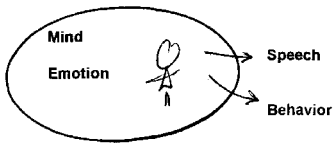
We have 4 fundamental powers. Two of these occur deep inside and comprise our private powers and two occur more openly and comprise our public powers. Each of us have these four central and inescapable powers and by them we now have the *ability* to *respond* to things. Two of these human powers operate very privately (thinking and emoting) and two operate as our public contributions to the world (speaking and behaving). Here lies our ability to cope and master the challenges that we face. Herein also lies the essence of our *response-ability.*

1) In the private recesses of our mind we *think-and-feel. Thinking* and feeling make up the central engine that drives all of the rest of our responses and gives shape to our personality. And, as nobody can "make" you think a certain way, but can only invite you to try on a way of thinking, so body can "make" you feel a certain way. They can invite, evoke, and provoke.

2) We express our thoughts and feelings by *talking and acting.* These two public powers describe how we express ourselves. This gives us the power of *action*-- the ability to give our thoughts and emotions a tangible and felt influence in the world. Herein lies our power to affect events, people, systems, etc.

Figure 7

Power Zone



Exercise #13
"Running Your Own Brain" Game
The "Powering Up' Frame Game

"IT'S MY BRAIN" FRAME GAME

Design: To recognize and own the very core "powers" or functions of neuro-linguistic functioning. By doing this, we thereby establish the basis for personal empowerment, responsibility, proactivity, as well as many other higher level states. Source: Meta-Stating Vitality Via Your Power Zone.

The Pattern: 1) Access a full experience *of* your Four Central Powers. Two Private Inner Powers: Thinking: representing, believing, valuing, understanding, reasoning, etc. Emoting: feeling, somatizing, valuing, etc. Two Public Outer Powers: Speaking: languaging, using and manipulating symbols, asserting, etc. Behaving: acting, responding, relating, etc. Step in and fully access, feel these, mime out these powers in your own personal "space" to create your Circle *of* Power and influence and Responsibility.

2) Access *and Amplify* the Resource State of Ownership. Think about a time or place when you strongly felt that something was yours. When every fiber in your being said, **"Mine!"** Keep it small and simple: "My hand!" "My eye." "My cat." "My toothbrush." "My underwear."

3) Access the States *of* Acceptance *and Appreciation* of **"Miner,** This move sets two higher meta-states about the Ownership of Power Zone MS: Acceptance: welcoming, acknowledging Appreciation: seeing value and delight in it.

4) Amplify these states until your Neurology radiates. Ownership Acceptance Appreciation

5) Apply these States to your Power Zone. Let your words emerge as you language it effectively. "This is my zone of power. I am totally responsible for my responses of mind, emotion, speech and behavior..."

6) Stick Into Your Future (Future Pace)

Exercise #14 The Power of Stubborn Resistance
"You can lead me to the Game,
But you can't make me Dance!"

NAME IT AND DISCLAIM IT!

Saying **"Yes"** to our mental & emotional powers builds up the higher quality that we call egostrength. This gives us the ability to affirm our values and visions and to dis-confirm things that do not fit or that violate what we consider important. Uttering a "Yes" and/or a "No" to the experiences, thoughts, choices, emotions, and responses available to us puts into our hands the dynamic-duo of affirmation and disconfirmation. As we now say Yes to some things, we say *No* to other things. Source: Meta-Stating "Beliefs," Confirming and Disconfirming: Meta- Yes-ing & N*o-ing* What's the very first on the list of things to Yes-and-No? The content of our consciousness.

What do you want to say Yes to in terms of what frames you set? What do you want to say *No* to? What beliefs will you Yes, which will you *No?*

What values and visions?
What decisions and commitments?

What self-definitions and identifications? What ideas and frames?

When we say Yes to our power zone, we also say *No to* blaming, excuse-making, and irresponsibility. This shifts us from playing the Blame Game to the Aim Frame. We focus on what we want to achieve-our aims, our desired outcomes. When we don't get the responses we want, we treat it as feedback (The Feedback Frame). We then go into a learning mode (The Learning Frame) to discover what we can learn about how to do things differently. Then we shift our responses (The Flexibility Frame Game) and keep varying our speaking and acting responses until we get the response that we want (The Persistence Frame Game).

META-NO-ing a Toxic Game
Feeling a Strong Neurological *"HELL, NO!"*
1) Access, Amplify, & Anchor a Strong Disconfirmation State:

Identify 5 different items to which you feel a strong, powerful, and definitive "No!" Access each separately and as discreetly as possible.

Anchor each with a gesturing of your hands and arms that shoves away from you, and your "space," that idea or thought.

Upon accessing this "No!" each time, amplify it so that it feels stronger and stronger in your neurology-and continue to do so until every fiber of your being wants to shout out with all of the energy that you can muster, "Hell, no!"

2) Enjoy and Relish Your Power to *Stubbornly* Refuse:

When you get all of that definitive energy pumped up so that it energizes you thoroughly in mind-and-body, take a moment to enjoy this power of refusal, disconfirmation, rejection, and stubbornness. Relish in his power of selfdetermination to have the final word about what you will and what you will not admit entrance into your mental and emotional space.

3) Meta-State and Apply this Disconfirmation on a Toxic Frame

Holding all of these feelings of *"No!"* constant, begin to direct them to every idea, thought, activity, etc. that you want to utter a final and definitive "No!" to. Bring this neurological "No!" to bear upon various toxic ideas, beliefs, behaviors, and habits and as this "No!" becomes a meta-no to the state that you will no longer tolerate, repeat the *"No!"* until you feel it pushing away the unenhancing state... do so until this neurological "No!" becomes a matter-of-fact "No." "No, of course, not. Are you crazy? Why would I want that?"

Exercise #15

THE DEFRAMING GAME

Pulling a Frame Apart

Ask lots of questions about how the frame and it's parts work, how you constructed it, index the when, where, how, standards, etc. This will have a *De-Stabilizing effect* upon ill-formed and undesired frames. Enter fully into the person's "text" or frame game and explore how the frames and frames-within-frames work. Get as many details as possible as you stay within the other's "logic."

1) *Identify a Frame that* you want to pull apart. "I am a failure." "To be rejected or to receive criticism is terrible." "Things ought to be easy."

2) Frame Exploration: Explore the Frame *by asking lots* of Indexing Questions. Use the language model of NLP (the Meta-Model) to question and explore the poor structure of the linguistic statement. Fragment the statement into the tiniest little components. What is happening? How do you think, feel, and/or perceive that? Is it a problem for you? How is it a problem? How is that problem a problem for you?

What specifically do you mean? How do you know to call it, classify it that? When? Where? Says who? According to **what standard?** In what way?

3) Play with the Frame *by* exaggerating it, applying it to the speaker, to others, etc. See how durable, lasting, and solid the frame is by playing around with it. Rough it up, play hard with it. How durable is it when you put it to the test?

Exercise #16
Warning: De-Constructists at Work!

FRAME BUSTING

There's lots of ways to *break* frame or to lose frame. Here are several fun and powerful Frame Busting Processes.

1) The *Laughter* ***Frame*** **Game**

Laughter operates as a great frame breaker. When we fall into laughter about something, we sometimes say, "You break me up!" We can't keep a "straight face." We "crack up" with laughter and can't maintain a frame or state. Bring the nuclear bomb of mocking laughter to bear upon a frame or game.

2) Exaggeration: Playing the Exaggeration Frame Game

We can break a frame by pushing the limits of a frame. Every frame has its limits and weaknesses. Then we can play, "Pop goes the Frame." Exaggeration pushes a logic or emotion to its limits until it blows out or thresholds.

3) Stuffiness

When we bring a higher frame of stuffiness to something, we can discount and mock and tease every effectively. Adopt the tonality of snobbery. Perhaps that of the Hollywood snob, "Darling, what a bore." "How uncouth." Or that of British arrogance, "Oh, I'd rather not, oh chap." This can effectively throw Cold Water in the face of any game.

4) Dissolving

What "dissolves" something? Bring something that dissolves something else to bear upon the frame game. Bring thoughts and feelings that generate a sense of something dissolving. Play the Acid Rain frame game with doubt, skepticism,. Set the frame within structures that dissolve.

5) Refusal

Access a state of outright and forceful rejection. "Install this!" You can simply disengage from the game, pick up your marbles and go home.

6) Loosening and Stretching

When you know that no frame fits perfectly, but contains inherent weaknesses, you can then set out to find and expand the looseness and slippage of the frames. Simply find the borders, boundaries, and edges of the frame and then pry them loose with "What If-ing," play Acting, Questioning, etc. Look for glitches in the Matrix! This gives us the ability to push on and stretch frames. Erickson did this with a frigid woman.

Gerald D. Suttles reported in the following. When street workers attempt to introduce explicit roles, like president or secretary, the boys tend to think them very funny. Apparently the incongruity of someone "playing his part" is too much for them and "breaks them up," When elected to an office most boys find it almost impossible to keep a "straight face." [The Social Order of the Slum, (Chicago: University of Chicago Press, 1968, p. p. 185-186)]

Push the edges of the frame until the frame (the higher context) gets out of phase with the content, so that it gets "out-of-frame."

7) Creating Frame Dilemmas

If frame clarity gives us power, then frame confusion, weakness, and disorientation loosens frames and creates Frame Dilemmas. Create an experience that gives the sense of, "Oops. I'm sorry, wrong frame!" "Maybe it isn't X, maybe it's Y." "What is this?"

The way Dave Niles reported it on KNBR, there was this guy lying face down on Powell Street with traffic backed up for blocks. As this was occurring, a little old lady begins to climb down from a stalled cable car. She finds him, flips him over and now begins giving him artificial respiration-whereupon he swivels his head and says, "Look lady, I don't know what game you're playing, but I'm trying to fix this cable!" [Herb Caen, San *Francisco Chronicle, November* 29, 1967; reported in **Frame Analysis (1974) by Erving Goffman, p.31**0]

8 Frame Interrupt

Use anything that breaks the ongoing movement or process of a frame. By using a visualization, change in breathing, relaxation process, etc., you can gain a moment to think and reflect and that will prevent the automatic unthinking triggering of the frame.

9) Frame Reversal.

Turn the frame inside out. How is the experience the opposite of the frame that you've been using to understand and interpret it?

10) Frame Disgust. the Disgust Factor

Elicit something so disgusting and gross that it creates a sense of revolt revulsion about the frame.

11) The Decision, Belief, etc. Destroyer

Since "time" only exists as a concept, we can change, transform, *and undo the* things we have previously learned in 'lime." We can "destroy" the frames that set up today's frame games by going back to the past and recoding that past. False, unuseful, and toxic frame maps that we created from previous events do no have to be dragged along with us into our future.

Float back to a specific memory where you first established the frame. Go back 30 minutes prior to the hurtful event and to when you first created the limiting Decision or Belief. As you look into your future from there, what do you see? Where is the negative mapping? From that perspective, no you will not see where. It hasn't happened. So, fully re-accessing new ideas and resources, bring them into your body fully and then move through time up to the present.

PART IV

FRAME TRANSFORMATION

Altering, Installing, Solidifying Frames & Games

When Worms Fly- The Butterfly Phenomenon

Frame Transformation can occur in numerous ways, many of which we have already discovered:

Frame Appreciation, Acceptance, Acknowledgment
Frame Detection
Frame Rejection, Refusal, Deframing
Frame Evaluation: the Ecology Check Game
Outframing: Meta-Stating a frame
Frame Shifting: Altering the coding at the Representations level

THE MAGIC OF NEW FRAMES -

Reframing: The Process of Changing a Frame

Magic occurs when we put things inside *of* new frames. Since nothing "means" anything in and of itself... we have the power to change frames.

1) It takes a "mind" to link and associate things so that one thing triggers another.

2) It takes a "mind" to construct a reference and then use it as a reference system (frame of reference) for classifying and categorizing another thing.

Source: Bateson (1972) called this "magic." The "magic" of thinking, representing, believing, and framing. He noted this property about the world of communication and information encoding:

"This, I think, is what people mean by magic. The realm of phenomena in which we are interested [psychological, mental, communicational, etc.] is always characterized by the fact that 'ideas' may influence events." (p. 229)

"it might well be sufficiently confusing to be told, that according to the conventions of communication in use at the moment, anything can stand for anything else. But this realm of magic is not that simple." (p. 230). [Constraints: language, grammar, context]

"All communication has this **characteristic-it can be magically modified by accompanying communication."** (p. 230, emphasis added).

Reframing = Meta-Stating

In reframing we bring a new state *of* thought/emotion, meaning, reference, etc. to bear upon another and this happens to describe the structure of a meta-state and the process of metastating. When we reframe we create higher frames of mind or Meta-States.

We create our higher frames by the stuff of "thoughts" (Game Secret #8). Our multi-layered mind can think about our thoughts, experience feelings about feelings, concepts about other concepts, etc. We reflect back onto our previous psychological states of awareness & thereby create **meta-states,** states-about-states.

THE BASIC META-STATING
OR FRAME GAME PATTERN

This pattern provides the basic **Game Engineering** pattern. It involves simply naming your state, frame or game and then creating the magic potion that will work to formulate and install the Frame Game.

1) ACCESS

Access a resource of thought, emotion, idea, feeling, etc. that you would like to bear on your experience (i.e. joy, pleasure, relaxation, love, confidence, etc.).

2) ANALYZE

Quality Control the interface of this construction to check out the ecology of doing this. Do you believe it will serve you well? How will it enhance your life? Do you anticipate any problems if you did this?

3) AMPLIFY & ANCHOR

Intensify the kinesthetics sensations of the resource and establish an anchor for it. Do it until it radiates your neurology. Amplify to the point of drooling.

4) APPLY

Bring the resource to bear on the state (meta-level anchoring). Think of the primary state, thought, stimuli, etc. in terms of, through the thinking-feeling of, the resource. Or embed a primary state into the higher resourceful frame.

5) APPROPRIATE& ACTIVATE

Stick it into your Future (Future Pace) and anticipate doing this in the days and weeks to come. Imagine this frame as a way of being in the world.

Reframing

1) Recoding the "submodality" distinctions of a representation.
2) Re-languaging Conceptual categories
3) Restructuring Embedded layers

Exercise #17
Taming, Slaying, and Slapping Dragons

WELCOMING IN THE NEGATIVE

What if we find something "negative?" It depends upon *its level.* Primary or meta? Welcome all primary thoughts and feelings (frames). Welcome the meta-frames in order to see if you want to set this as a frame or not. Then decide. Rejecting something too soon will cause the negation to not work. "Strive to be non-tense" - Welcome the tension comfortably. Acceptance shifts us from the Blame Game.

1) As a *Frame* Detector, *identify the* negative Framing (Meta-Stating) & welcome it into awareness. What negative frames have you set in your higher levels of mind?

When, where, and for what positive purpose did that negative framing get set?

Invite the symptom in, validate it as you can (for once being useful, for being the best choice at a time).

At what level is the "negative" thought or emotion?

What is the structure of the negative? Hate of hate, hate of embarassment.

2) Quality Control the Negative *Framing (Frame* Game #2) Does it serve you well? Does it enhance your life? Does it empower you? Do you really need it?

3) Deframe the Negative *Framing.* Pull it apart: Frame Busting. Say "NO!" to it

4) Outframe it with *Dissolving Frames* It's Just an Old Experience It's No Longer Needed It's just a thought/ just a map anyway.

5) Replace it with a More Positive & Empowering Frame What would you rather think? Belief? Value? Understand? What idea or concept would give you a better and more productive focus?

Exercise #18 "I **could have Had a Moment of Dignity!"**

GLORIOUS FALLIBILITY

Suppose we set some different frames about frustration or any other expression of our human fallibilities. Suppose we reflexively bring back some positive ideas regarding the everyday states that we so often take and use for selfcontempting, self-depreciating, self-judging, etc. Suppose, that instead of bringing some negative thoughts-andfeelings against ourselves, we set a more neutral or, even better, positive frames of reference.

Acceptance about your frustration: welcomed frustration
Curiosity about your frustration: learning about frustration
Anticipating what goodwill come out of this frustration: anticipatory frustration
Calmness/Relaxation about frustration: calm frustration
Loving self and others: thoughtful, considerate frustration

How about those frames? These would establish a very different frame game. Do you think of them as strange altered states of consciousness? Would you like to go there? Would accessing such frames give you a more resourceful handle on things? What game would they create?

If we play the "I'm Okay" game, or the My Self-Esteem is *a* Given game, then we don't move through life feeling that either ourselves or others are broken, defective, or substandard. We're just perfectly fallible human beings. Nothing more; nothing less.

Meta-Stating To Set an Empowering Frame for Self-Appreciation, Self-Esteem, and Gloriously Fallible *1) Check* for *a* sense *(and frame) of* internal permission.

Do you have permission to esteem yourself highly, unconditionally, with potential, loveability, and to be a fallible human being, etc.?

2) Access the Powers *of* your Power Zones.

Four basic, inescapable, and undeniable "powers:" two private powers: thinking-emoting (T-F), two public powers: speaking-behaving (S-B). Center yourself in these powers as you recognize that they function as the powers of your personality. Think of any event and then notice your T-F and S-B about that event.

3) Outframe with *Self-Esteem-ing thoughts that Fully* Accept Your *Fallibility.*

Appreciation about Self, Esteem and Value of Self, Acceptance of Fallibility. Right to be fully fallible, dependent on others, ignorant about thousands of things.

4) Step in and fully experience.

Let it now engulf you as a canopy of awareness and vividly imagine yourself moving out into the world so that you use this as your way of "being in the world." Future pace and anchor.

Exercise #19
The Blow Out *Frame Game*

WELCOME & EXAGGERATE THE FRAME GAME

The design of this process is to provide the responder the shock of the unexpected absurdity of his or her own logic and reasoning. The process here essentially involves grabbing the "logic" within a frame or frame game and run with it until the players begin to experience it as ridiculous.

1) List all of the advantages, benefits and gains that a particular frame or frame game provides.

For a habit or addictive behavior like smoking, a person might list:

Desirable taste, fun, sociality, self-affirmation, control, power, feeling special, ec.

2) Validate and Extend these Benefits.

"So X truly gives you these things?"

"And these are good things that you value?"

"And would you like more of these things?"

3) Exaggerate the Frame Game

"Then all you have to do is more of X, right?"

Exercise #20
Working At the Outer Edges

LEVERAGING CHANGE AT THE BORDERS

Because there are edges, borders, and boundaries to frames, we can play around with reality at those edges to create leverage points as we loosen things up, stretch and expand things, and sometimes bring a frame to a threshold. No Matrix Frame World is perfect. Every one suffers numerous glitches, imperfections, slippage. An experience of thought or feeling can slip out-of-frame. We lose frames best by exploring them and differentiating them for "differences."

What are the frames regarding nudity?

Goffman: In the medical treatment of the naked female body and the art class treatment of the same object, devices seem likely to be used to make matters regarding perspective clear. In both cases the act of dressing and undressing is often given privacy and the naked body allowed to be suddenly produced and hidden by means of a robe, the taking off and putting on of which clearly marks the episoding of the exposure activity and presumably functions to stabilize the application of a natural framework under difficult circumstances. (p. 255)

insides & Outsides of Frames:

The wood frame of a picture is presumably neither part of the content of activity proper nor part of the world outside the activity. Somehow it is *both inside* and outside at the same time. This paradoxical condition cannot be avoided just because we cannot easily think about it clearly.

Goffman: One may speak, then, of opening and closing temporal brackets and bounding spatial brackets. The standard example is the set of devices that has come to be employed in Western dramaturgy: at the beginning the lights dim, the bell rings, and the curtain rises; at the other end, the curtain falls and the lights go on. (p. 252)

Boundaries are not *Barriers.*

1) *Find the* Frames Brackets, Edges, *Boundaries.*

Find the beginning and ending of the frame. Identify the borders and boundaries- and the **natural** looseness of the frames, as well as where you can create even more slippage.

How do you know to call it that?
What criteria, elements, components make it up?

2) Play around with the *Brackets.*

Wiggle them, stretch them, push and pull on them, ask deframing questions, explore the structure of when, where, how, etc. In this way, you will eventually pry open various facets of the frames and create greater looseness which will make for greater leverage for you. *Differentiate* the edges and boundaries remembering that "boundaries" do not have to mean "barriers." Search for exceptions and then fan the exception into a difference making difference through complements and validations. Put "differences" to work.

3) *Change the* Bracketing - the *punctuating.* Give the game new and different beginnings and endings. Endow the game with new and different cues.

Exercise #21
Going Round in Circles **Frame Game**
Frame Traps

BINDING A DOUBLE-BIND FRAME GAME

"Binds" - Thoughts can create "binds" or prisons and traps. You know you have a "bind" when an attempted solution makes the situation worse.

Binds occur at every level.

Primary binds: "Damned if I do, damned if I don't." No solution. Can't take either action. Damnation will occur whatever I do. "I can't stand being criticized." No solution: to act and receive criticism totally unacceptable, unendurable. "If I spoke up at work, people would reject (dislike) me." Assertive Communication prohibited by fear of being disliked, disapproved, or rejected.

For primary levels:

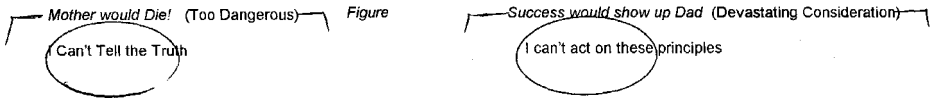
We can ask, "What stops you?" (Challenge the MO of impossibility)
We can challenge the dilemma itself. "How do you know you'll be damned?"
"Damned in what way, how, by whom, etc.?"

Second Level Binds Bind the First Level.

At the meta-level the higher bind prohibits a person from escaping from the primary bind. It conflicts with the first at a more abstract level (Bateson, 1972). Therefore perfectly good solutions for primary binds can't be implemented-, they are disallowed by the higher bind. "it would kill my mother if I told her the truth." PL: I can't tell the tell the truth ML: Mother would die

Figure

"I can't pursue wealth building, it would 'show up' my dad." PL: Can't act on wealth building principles ML: If succeeded, it would show up dad and that would be devastating.


Mother would Die! (Too Dangerous)
I Can't Tell the Truth
Success would show up Dad (Devastating Consideration)
I can't act on these principles
Figure

"She's a wonderful person and we seem to get along really well, but I feel really anxious about the relationships. It's too good to be true and therefore can't last."

PL: Wanting and feeling anxious about the Relationship
ML: Knowing it's too good, therefore it can't last.

Gestalt: expecting it to fall apart at any time, smothering the person, holding tight and controlling, hoping it won't fall apart, but knowing it will.

Figure

Higher level binds set a frame that allow no solutions, choices, and that prevent a person from escaping the first level bind. Fear of change, commitment to comfort, refusal to be controlled by someone else's idea, etc.

Binding the Meta-Level Bind

1) Bind the bind. Create a triple bind. "You have to do this... It's the rule." You have no choice.

2) Expose the Meta-Level Bind.
"Something terrible will happen if you reject damnation."

Unravel the "logic" (thinking, reasoning) that binds it together. The attempted solution makes it worse.

3) Quality Control the Bind.

When "awareness" of the process itself, the system, makes the situation worse- then the thinking (or logic) itself is sick. If being awareness of the behavior or the pattern increases the pattern (i.e. of anxiety), then the thinking is toxic.

What belief holds the meta-frame together? Toxic belief. "I don't deserve to be happy."

4) Transform the "logic. "

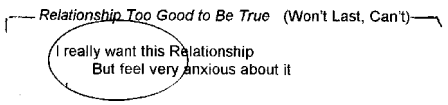
E/O -> B/A. Resolve polarities by including the excluded middle. "Paradox at end points, resolution at midpoints." (Bart Kosko, Fuzzy Thinking). Shift from duality to midpoint choices.

.1 can't decide because I'm stupid." There's an implied totality of allness involved in the meta-frame. Are you totally stupid? Always stupid? Only stupid? Never had a sane thought?

Mutually exclusive thinking and reasoning creates little to no room or space to maneuver. It creates restricted thinking. So invent new rules and "logic." "There's more than E/O polarities." "There's a lot more inbetween both ends." There is a higher logic. How is both A and B true?

5) *Manage the Bind.*

Polarities are not to be "solved," but *managed. To* over-focus or over-emphasize one pole over the other creates problems. Managing the polarities involves moving to a higher frame of reference and from there governing the process.



INSTALLATION

You've got the Formula; You Know the Frame
Now Let's Install

How do you set a frame? What does it mean to thoroughly set or install a frame? What factors play into frame setting? What signals inform us that a frame has been set? What cues us that we haven't **yet set a frame?**

installation is natural and easy.

We have many ways to install mental and emotional frames. Installation isn't really all that difficult. After all, it happens all of the time anyway.

Frames naturally become installed over time as we reference, reference-our-referencing, etc.

The mechanisms of installation

The tools of our trade include the words and symbols that we use and how we say them, or use them. Remember: Your words are only as useful and powerful as the responses that they elicit. The power does not lie in the words, but in the interaction of expressing them in the context of relating to another person. So, keep your eyes and ears open and calibrate to the other person as you go.

The mechanisms of installation (as reflected in the following exercises) now puts into your hands the very leverage points for change and transformation. As you use and play with the various installation processes, note the ones that you personally find most impactful. Since **other people may find others more** powerful, notice that too.

Your ongoing exploration into this domain will only increase your own skills and elegance in coaching and facilitating others.

Exercise #22
The Confirmation Frame Game

INSTALLATION THROUGH CONFIRMATION
Meta-YES!-ing

"Yes, Yes, Yes! Yes! YES!... YES!
(Meg Regan
Harry Meets Sally)

1) Access a state of Yes.

What can you say Yes to totally and completely? Access 5 references for an empowering Yes.

2) Amplify and Anchor.

Continue to juice up your YES until you begin to drool. Feel that Yes. Experience it in all of the sensory systems: visually, auditorially, and kinesthetically. How do you gesture Yes? What does Yes! smell like, taste like, sound like? Experiment with seven different tonalities of Yes! Utter a series of three yeses, each with a rising crescendo of intensity and emphasis, "Yes, *Yes!, YES!"*

3) Apply this Powerful *Neurological YES* to *the new idea.* Bring it to bear upon the idea that you want to confirm.

4) Confirm the Confirmation by using confirmation questions:

Do you really want that idea in your head? Would you want it in your body? Would you like it in every muscle of your body? Would you like it as your way of being in the world? Would it enhance your life? Would it make you a better person?

5) Threaten the layers of "Yes" with a "No. 1 think I'll take this away from you, okay? You have too many doubts and questions to really want this, right?

Exercise #23
Mental Senso-rama-Land

VIVID INSTALLING

We can use the "stuff' of frames, the raw material of representation (the VAK sensory-based maps) along with words to take charge of the frame setting process. Since *vividness* installs, *use* words more elegantly, dramatically and vividly to captivate your consciousness.

The power of *expressiveness:* draw vivid and dramatic mental word *pictures* for ourselves and others-word *pictures* that grab attention so powerfully that it will not let a mind go until it does its bidding. As we would grab someone by the lapels and pull them so close to our face that there would be no avoiding of our presence, so we set frames. We grab attention compellingly. We rivet every bit of attention on the frame. We make it memorable, dramatic, and unforgettable. We can use emotion-laden terms to conjure up new possibilities.

The Pattern:

1) *Identify 5* wonderful, *dynamic,* exciting *ideas* that you'd *like* to install. Consider the NLP Presuppositions or any empowering belief. Write them out in full.

2) Step into a state of Playful Outrageousness Get the feeling from a memory or imagination of being outlandish.

3) Literally Sensationalize it:
Make it dramatic, vivid, wild, etc. Sensorama Land.

Re-write each Idea until it becomes refined and honed as more and more compellingly attractive...

Load the expression of the Idea with the qualities and features that make it more sensational, memorable, powerful, etc.

Play it out with power.

4) Appreciatively enjoy and have fun with the Dramatization. Set frames of appreciation, joy, fun, etc. over the dramatic Idea.

5) Say "Yes!" to it ... *powerfully.* Confirm it repeatedly.

6) Future Pace

Stick it compelling into your future... then imagine running up to it and through it.

Exercise #24
Questioning For Excellence FG
The Aim Frame

GETTING TO "YES"
VALIDATING QUESTIONING INSTALLATION

"The important thing is to not stop questioning'
Curiosity has its own reason for existing. Never lose a holy curiosity."
(Albert Einstein)

Do you know that **you can install frames more quickly and thoroughly by questions** than by statements? If you knew that and really felt convinced of that, how would you begin to alter your communications at work and with friends tomorrow? Ah, got you! You see, brains do answer questions... so as you're careful with the questions you pose to your brain, ask questions that presuppose the ideas, beliefs, emotions, states, etc. that you want confirmed. "The Stupidity *of* people comes from having an answer *for* everything. The Wisdom *of* the novel comes from having a question *for* everything." (Milan Kundera) "Judge a man by his questions rather than by his answers. " (Voltaire)

The Pattern: 1) Identify *your* target Frame and Frame Game. An idea, belief, state, experience, skill, etc. What frame game have you engineered?

2) Backtrack to a Series *of* Questions that elicit it and presuppose it. What kind of questions would I have to ask in order to elicit this frame? Construct the questions, making them compelling. Build into the questions the kind of presuppositions that make them even more powerful. "Would you like to … ?" "What would it be like if you did?" "How much more resourceful would you feel?" "What would you get if you played that game?"

3) Ask the Questions & Notice the Games Use them with yourself and/or with another person. Notice the mental and emotional impact. What Frame Game does the question initiate?

4) Stick the Empowering Questions into *Your* Future When, where, by whom, etc. would you like to hear these questions? What would your future be like if you created a questioning environment with these frame aiming questions?

Exercise #25

Where there is Thought, there let there be Muscle

MIND-MUSCLING FRAME GAMES

Design & Explanation:

To turn highly informative, insightful, and valued **Principles & Frames into neurological patterns** that muscle memory can encode and run. This happens when we learn to type. The original learning takes a considerable amount of time and trouble to get the muscle patterns and coordination deeply imprinted into the muscles. Yet once we have practiced and trained to that extent, then the learnings become incorporated into the very fabric of the muscles themselves. This then allows us to lose conscious awareness of the learnings and let the muscles run the program. At that point, we have translated principle into muscle.

The same holds true for expertise, excellence, and mastery in all other fields, from sports, mathematics, teaching, to surgery, selling, and public relations. We begin with a principle-a concept, understanding, awareness, belief, etc., and then we translate it into muscle. I have found this especially true in our modeling projects regarding resilience, leadership, wealth building, selling excellence, learning, etc.

This pattern creates transformation by moving up and down the various levels of mind so that we map from our understandings about something from the lowest descriptive levels to the highest conceptual levels and back down again.

1) Identify a Principle (concept, belief, understanding, etc.) that you want to become incorporated into the very fabric of your **muscles.**

Specific the concept or principle by stating it, or even better, writing it down in a clear, succinct, and compelling way. What do you know or understand or believe about X that you want to set as a frame in your mind? Describe your theory or theoretical understanding in a paragraph or two. "I understand... I conceptualize..."

2) Describe the Principle as a Belief.

Use the semantic environment, "I believe..." and complete the sentence by rephrasing the concept and understanding as a personal declaration of a belief.

3) Reformat the Belief as a Decision.

Reformulate the personal believe so that it takes the form of a personal decision. Finish the following semantic environment, "I will..." Describe the belief now as a specific decision regarding something that you will do.

4) Rephrase the Belief and Decision as a State or Experience.

When you fully experience your concept-> belief->decision as an emotional state, what will you experience? How will you feel? Complete the semantic environment, "I feel/ experience..."

5) State the Actions that you will take as an Expression of this Translation.

This time finish the following semantic sentence stem, "The one thing that I will do today as an expression of this concept, belief, decision, and state is..." This will enable you to begin to formulate specific actions that will enable you to execute your principles.

6) Step into the Action and Go Meta Repeatedly.

As you fully imagine carrying out the one action that you will do today ... seeing what you will see, hearing what you will hear, and feeling what you will feel as you do it ... now move up through the levels ... into the State from which this action emerges, naming the State and experiencing it fully, owning the Decision, Affirming the Belief with a powerful "Yes!" as you do, and stepping up even higher in your mind into a full awareness of your reasons, understandings, concepts, and principles that drive this way of being in the world.... and as you step into that place fully, now bring it back down again ... noticing how it transforms everything even more and creates an even greater sense of empowerment.

Repeat this several times, future pacing as you do.

Exercise #26
The Resolve Frame Game

DECISION INSTALLATION

In *deciding,* we literally *de-cide,* that is, we cut off alternatives and push away options as we focus on a singular pathway. To say "YES! "to one thing necessitates the saying of "NO!" to other things. Decision also involves aligning and empowering our highest intentions to drive and govern our everyday attentions. In this way, we engage in pathfinding and pathmaking.

The Pattern:

1) Access the feeling of a "Decision"

Step in and experience a great decision that you made that worked out wonderfully, and which you made with the qualities of - decisiveness, resolve, without a question, firm, confident, etc. Cut off the alternatives with your "No!" as you affirm your preferred choice with your "Yes!"

2) Amplify and Apply to your desired Frame Game

Juice up the state until it sizzles with a sense of power and control.

3) Make an Empowering Decision about Your Decision

4) Qualify with Higher Frames:

- Confidence
- Quality Control

Exercise #27
"Play it Again, Charlie!"
The Looping Frame Game

REHEARSAL AND REPETITION INSTALLATION

Repetition gives us a direct and simple installation tool. We can shape any behavior, mind-frame, habit, or response if we reinforce the behaviors that we desire with pleasure. We only need to simply attach massive pleasure to it. In repeating and rehearsal we burn a circuit or pathway and create a glorious rut.

The Pattern:

1) Construct a Pattern that allows the Frame to Repeat
Affirmation of the frame Rehearsal with a friend.

2) Make an Empowering Decision to Repeat the Frame Whenever you discover a great frame, never leave the scene of that discovery without making a decision to set it as your frame and never leave without taking some action to shape and reinforce it. Have I made a decision about this idea? Will 1, from this day forward, use this as my frame of reference? What can I do that will act out and give muscle and bone to this frame? What state does this frame initiate? How does it show up in my posture, face, tone of voice?

3) Anchor a Looping state of mind for Installation Recall a time when you had something going round and round and round in your mind that you couldn't shake. Anchor and use as a template for the new Frame

4) Future pace by connecting to various times and places in your everyday life Set up context markers that will cue the new frame.

Exercise #28
Propulsion System Frame Game

EMOTIONAL INTENSITY INSTALLATION

"Suppose We Simultaneously Kicked You in the Butt While Alluring You Into a Desired Future!"

Explore what dominating ideas that you have already *incorporated into* your body. We have the ability to make ideas somatic ("body," soma). As we can see and detect frames of mind in the way people walk, talk, act, respond, hold themselves, etc.-we can also plant *and set* frames by using physiology and movement. If you would be cheerful, said William James, then act cheerfully. Eventually the emotions will catch up and you will actually begin to feel cheerful.

The Pattern: *1) Emotionalize the* frame. What best "emotional izes" something for you? How do you activate your emotions? What would it be like if I sang this frame? What would the music and dance of this frame be like? Suppose I wrote a pledge of allegiance to this frame (Decision Fame Game)? Suppose I put it to poetry?

2) The Pain *and* Pleasure Leverages

How add massive pain *and/or pleasure* to your frame?

What would be "massive pain" for you if you don't install this new frame? What will happen? What price will you pay- personally, interpersonally, financially, in your health, etc.?

What would comprise "massive pleasure" if you do install this new frame? How will this make your life more enriched?

3) What "Must" You Do - or *Avoid?*

A "Must" frame-of-reference empowers us to get things done. We then act because we have to. So, refuse to leave yourself any other choice. Leverage your old stupid frame games by setting a Must Frame.

a) Access a compelling Must in your life. What must you do? What must you not do? What do you absolutely have to do? When you find a strong and empowering must, access it fully in terms of how you picture it, the sounds and words you use to encode it, and then step into it so fully that you begin to experience it bodily. As you do, notice the physiology of must Once there, then begin exploring why you must do this.

b) Accessing a positive and enhancing "must" in this way gives you a clear pathway to this neurological state of power. Think of it as must power. With it, you now have a way to set a must frame on other things.

4) Pleasure

Access a state of exquisite pleasure, intensify it to the point of drool- and then bring it to bear on the new Frame Game.

5) Pain

Kick in the butt. Add massive pain and distress so that a person will feel it as a red hot poker in the rear end and move!

Exercise #29
The WHY? Frame Game

INSTALLATION THROUGH "WHY??" DEVELOPMENT

Do you have a *Big Enough* WHY for the frame? Nietzsche said that the person who has a strong enough why can bear almost any how that life throws at him or her. By leveraging yourself with ever-greater "whys" you set frames for motivation and commitment. This explains the power of "reasons" (whys) to persuade, influence, and convince. Add the right reasons, explanations, understandings (even irrational ones will due) and it will install a frame.

The Pattern: 1) *Begin with* your primary state. Specify some state, goal, objective, task that you want to experience or achieve.

2) Flush out the Positive *Intention of* this State Importance: Why do you want to experience or achieve that? What will that do for you that's important? Outcome: Why that? What will that do for you? What will you get from obtaining that?

3) Continue flushing out the higher frames of Positive Intentions
Identify the desired outcome of your desired outcomes.

4) Run a Quality Control regarding your WHYs Do you have a big and bold enough Why? If not, then identify the whys that would be big enough and then layer those higher intentions upon your intentions, until your meta-outcomes gives you a big and bold Why so that you feel it's power and intensity. Why do you want to transform your frame? How will that serve to enhance your life?

Exercise #30
Precision Frame Game

FRAME CLARITY INSTALLATION

Frame clarity creates power- meta-power, the power of understanding at higher levels of mind. When we operate from a frame concerning which we have no question, no doubt, great focus, intense concentration, and total congruence- we experience tremendous power and excellence. We have tapped into "the Genius Strategy." Inasmuch as clarity is power in this sense and empowers us, the more clarity and precision we develop regarding our frames - Outcome Frames, Intention Frames, Representation Frames, Conceptual Frames, etc., the more fully and permanently the frame will be set.

The Pattern:

1) Identity the Frame and Frame Game that you Desire.
   Specific in see (visual), hear (auditory) and feel (kinesthetic) terms.
   Articulate it so that you can make a video-tape representation of it in your mind.

2) Specify the Details.
   When, where, how, in what way, with whom, etc.
   Index the frame and the game it generates fully.

3) *Language it* with Precision.
   Move up one level and write out a clear description in propositional language of the process as well as the concepts that govern the frame.

4) Set Clear *Meta-Frames by means of Diagrams and Metaphors*
   Conceptual levels are best represented by diagrams and metaphors.
   Translate the propositional statements into concrete pictures (word pictures).

Exercise #31
The Identifying Frame Game

INSTALLATION THROUGH PERSONALIZING

How to Take Something Personal for Fun & Profit

The *Identity frame* powerfully solidifies. Yet we have to be very careful what and how we *identify ourselves with things.* Korzybski (1933/1994) noted that un-mindful identifying leads to unsanity. As a semantic class of life we have the ability to map *identification. Further,* we can do so with the tiniest of words, the "Is" *Frame:*

"He is an idiot!"

"You are wonderful!"

Identifying things sends commands to our neurology to consider the two "the same," and "real." In English, we language our identity frames with the "to be" verbs (is, am, are, was, were, be, being, etc.). This creates the "is" of identity. This is Biz can now be used powerfully to install frames and games.

The Pattern:

1) Choose *a frame (idea, state, emotion, etc.) that you want to identify with,*

Consciously choosing our identifications puts us in charge of the experience. What frame would you welcome as part of your self-defining?

2) Quality Control the Identification Frame.

Check the Ecology of identifying yourself in the given way. Does it truly serve you well?

Once you set this, violation of this frame will generate one of the greatest pains we humans experience-the pain of being untrue to ourselves. It leads to feelings of being incongruent, inconsistency, inauthentic, false to self, hypocritical, guilty, wrong, etc.

3) Set the Identification Frame Is this who you "are?" Define, describe, and vividly represent the frame you desire and value as part of your identity. See yourself in terms of the frame.

Use Dramatic Vividness to spice up this new self-definition so that it begins to really pull on you.

4) Quality Check as you Future Pace

Imagine moving into the days and weeks and years to come with this self-definition.

Exercise #32

The Totally Congruent Frame Game

INSTALLATION BY ALIGNMENT

We can install by aligning the meta-level frames so they generate an overall sense of integration, congruency, wholeness, and well-being. I've based the following on Dilts' Neuro-logical levels.

The Pattern:

1) *Identify a* **Sensory-Based Primary State.**

Think of a behavior that you would like to do with more personal alignment, congruency, and integrity. What activity do you engage in that you deem very important and that sometimes lacks the full range of congruency, power, and focus that you would like to have?

Describe this behavior or activity in sensory-based terms. *Describe it* from a video-camera perspective of *the specific behaviors* that you would actually *see,* hear, or sense (VAK)? *Where* do these primary level behaviors occur at? *Where* do you do this? (Environment)

2) *Check* ***Your*** **P-S Skills & Abilities (Capacities) that enables you to do this.**

How do you use your thinking-and-feeling to pull off this skill? What strategy or strategies do you deploy in doing this? What strategies support and empower these skills? How do you know *how to* do this? Where did you get this *know-how?*

3) Supporting Meta-Levels Belief Frames (Beliefs/ Values)

What do you need to believe that would support you pulling this off? What beliefs guide this behavior? What are the crucial beliefs that run this behavior? What do you believe about the activity, the context, those receiving it, yourself, its significance, etc.? What importance does this hold for you? *Why* do you engage in this?

4) Supporting Identity or Self-Definition (Identity)

Does this affect your identity? Would you like it to? *Who* are you when you engage in this behavior? What does engaging in this behavior say about your identity? *Who* does this make you? Do you like yourself doing these activities?

5) Supporting Frames about Purpose & Destiny **(Vision, Mission, Spirit)**

How does this fit into your overall sense of destiny and purpose? Describe in a couple sentences your own personal sense of purpose and destiny. When you step into this state and these activities, fully and completely, what do you experience?

6) Supporting Decision (Volition)

Have you chosen this? Are you ready right now to make an empowering decision for this? What will you have to say no to? What will you say Yes to?

7) Supporting *Metaphor* ***or*** **Story**

What metaphor or story encapsulates this state with its multi-layered levels? As you just naturally let it emerge... notice also other things that might emerge: sounds, colors, shapes, music, light, etc. As you do this, let one of these things serve as a symbol, icon, story, or metaphor for the entire experience. Now imagine taking that with you everywhere you go.

8) Integrate Fully

Step fully into this awareness and experience it completely, snapshot it and honor it and let it enrich all of your levels... and now, with all of this in mind, imagine doing this behavior... and as you do, notice how it enriches and transforms that behavior... Bring these awarenesses down the levels, and let them coalesce into each level to enrich it. How do you now experience the behavior, environment, etc. when you bring this higher level with you? And you can bring each of these levels, in turn, to bear upon your everyday state, can you not?

Exercise #33
The Solemnizing Frame Game

INSTALLATION BY RITUAL

In the process of the social construction of reality, we use ceremony, ritual, traditional processes. This allows us to honor and confirm a way of ordering and punctuating reality.

The Paftern:

1) Engineer a Ritual using the format of a Ritual or Ceremony
   Marriage and Divorce
   Anointing a prophet
   Appointments to office
   Signing legal documents
   Processions
   Launching a Boat
   Court pronouncements of Guilt/ Innocence

2) *Elaborate upon* the Ritual as you desire Formalize and elaborate with anything that allows it to feel more compelling, real, etc.
3) Perform it.

Exercise #34
The Presuppositional
Frame Game

PRESUPPOSITIONAL INSTALLATION

As we can detect frames by identifying assumptions, we can install a frame by just assuming it. If we act as if a frame is real, we thereby endow it with a sense of "reality" in our actions. This gives us the ability to set high level frames by simply presupposing. We can presuppose both in words and in actions. We can perform a frame and thereby establish it.

The Pattern:

1) *Acquaint yourself* with the linguistic structures that create various presuppositional environments. The linguistic markers (words & phrases) by which we can install through implications and connotations.
- Time words: As, while, before, when, since, during, etc.
Begin, end, stop, start, continue, proceed, already, yet, still, anymore.
-Adjectives: new, old, former, present, previous
- Ordinal numbers: first, second, third, fourth, another
-Comparatives: -er, more, less, as
- Repetition: too, also, either, again, back, repeat, return, restore, retell, replace, renew. -Qualifiers: only, even,. except, just.
- Movement: come, go, leave, arrive, depart, enter.
- Change/ Transformation: change, transform, turn into, become
-Consciousness: aware, know, realize, regret, etc.
- Qualifiers: fortunately, happily, lucky, confidently, etc.
-Questions: who spilled the milk? Where did you go?
- Spurious not: I wonder if you're not being a little unfair.

2) Construct Presuppositional Frames using the Linguistic Presuppositions
When it comes to learning and developing new personal skills, do you enjoy anticipating the process of growth and discovery or do you experience more joy after you've attained a new level of competency?

3) Access & Use a sense of "Real"-- something that is so real and matter-of-fact. The sun will rise tomorrow That's a Wall. I can't walk through that wall.

Now bring that "real" frame to bear upon the presupposed experience or idea.

Exercise #35
"Have you heard the one about...

STORY TELLING INSTALLATION

If simple *questions* can set a frame-of-reference, imagine how much greater power a *story* gives us to install a reference? After all, a story invites us into an imaginary world. Via a story we just step right into a world with its operational principles, rules, beliefs, values, understandings, etc. We don't question any of it.

A story seduces us in many ways. It invites us to step into one or more of the characters. We identify with story characters in order to understand the story. And of course, in doing so we *enter into* a world-if only for just a few minutes. Yet in *entering into* a *story* we take on the presuppositional frames that inform and drive the plot, the drama, the emotion, and the experience. Here the mechanisms of empathy, sympathy, identification, and modeling *set the frame.*

Stories are excellent devices for frame setting also because they enliven ideas, concepts, and beliefs. Because they are already about see, hear, feel people and events, it's easy to experience them in the theater of our mind. We can more easily step into them and let them work their framesetting magic.

What story could you tell or make up that would set a useful and enhancing frame? What stories do you hear that serve you well?

What stories do you hear that are toxic in nature?

The Pattern:

1) Make up a story about the new frame of mind that you want completely installed.

Use templates of stories that you know as your beginning format.

2) Write *out the story adding in Presuppositions, Questions, Dramatic Vividness, etc.*

Enrich your story with all of the other features of installation.

3) TO your Story.

The telling of the story itself greatly contributes to owning it and making it yours.

Exercise #36
"It's kind of like...'
Frame Game

METAPHOR INSTALLATION

What is X like? Let X be work, exercise, managing, parenting, studying, or anything that we engage in. What is it like? This elicits a higher way of framing as it allows us to literally meta-phor, that is, "bring over, or bring to bear" another idea that has similarities in form to the subject. In using a metaphor, we embed our subject inside of a higher frame of another reference and set up suggestive similarities.

The Pattern: 1) *Invent some* enhancing Metaphors for your new frame. Begin by tuning up your ears to notice metaphors around you. Playfully try on various metaphors.

2) Test out your *Metaphors by* Writing and Speaking them.

Exercise #37
"Suppose you went to bed tonight & work up tomorrow, the day after the miracle ... !!" Let's Pretend a Miracle!

MIRACLE INSTALLATION

Steve de Shazer (1980, Brief Therapy) developed "the Miracle Question" to give people a change to engage in a different kind of thinking than the thinking of their everyday frame *thinking. It's* powerful for totally *stepping aside* and *out of* a problem space to do a *different kind of thinking. Use* it to shift to solutionoriented thinking. This pattern utilizes fully the "as *if" frame to* construct new outframing perspectives.

The Pattern: 1) *Identify a* Problem.

What prevents you from getting on the highway of life and living in a vital, happy, and ferocious way? What holds you back? Make list of all of the words and beliefs that arise. Or, think about some conceptual category that you don't like. Use the sentence stems- "I don't like .....

(cause, time, relationships, justice, power, dependency, independence, manipulation... Or, "The category that really rattles me is..."

2) *Identify the* frames & Frames-in-Frames. What do you think or believe about that problem? What meanings do you give to it?

3) *Continue exploring* the Matrix.

Mentally or literally sketch out **the meta-level structure of the** experience. Identify and make explicit the levels of mind that results.

4) Quality Control the whole Matrix.

Does this kind of thinking-feeling help? Does it make things better? Does it lead to more resourcefulness? Do you like this? Do you want it to continue? (Get a Powerful "Hell, No!")

5) Miracle Time.

Close your eyes. You've gone to bed. And, tonight something very, very special is going to happen. Because tomorrow when you wake up, you will wake up to a new world. Because during the night while you sleep something wonderful and mysterious and inexplicable will happen, a miracle will happen and changes will occur that will be so thorough that when you wake up in a few moments and open your eyes and stand up and move over to the other chair, you will be living in a new world. Now we know this isn't really true, but I want you to just vividly and playfully give yourself to this wonderful thought, and just run with it and pretend it is true.

6) Shift *and Change.*

Okay... Now as you sit there in that chair, and *if* a miracle had occurred during the time, just go with this thought, how would *you know?* What thoughts and feelings, what beliefs, and states would you be experiencing? Describe them? How would you know you could not explode into tomorrow with grace, power, love, passion, confidence? What frame would you be operating from? And the frame about that? What other supporting meanings, beliefs, etc.? How would you represent this?

Quality Control: Check Ecology

Have you had Enough?

Great! "And then the

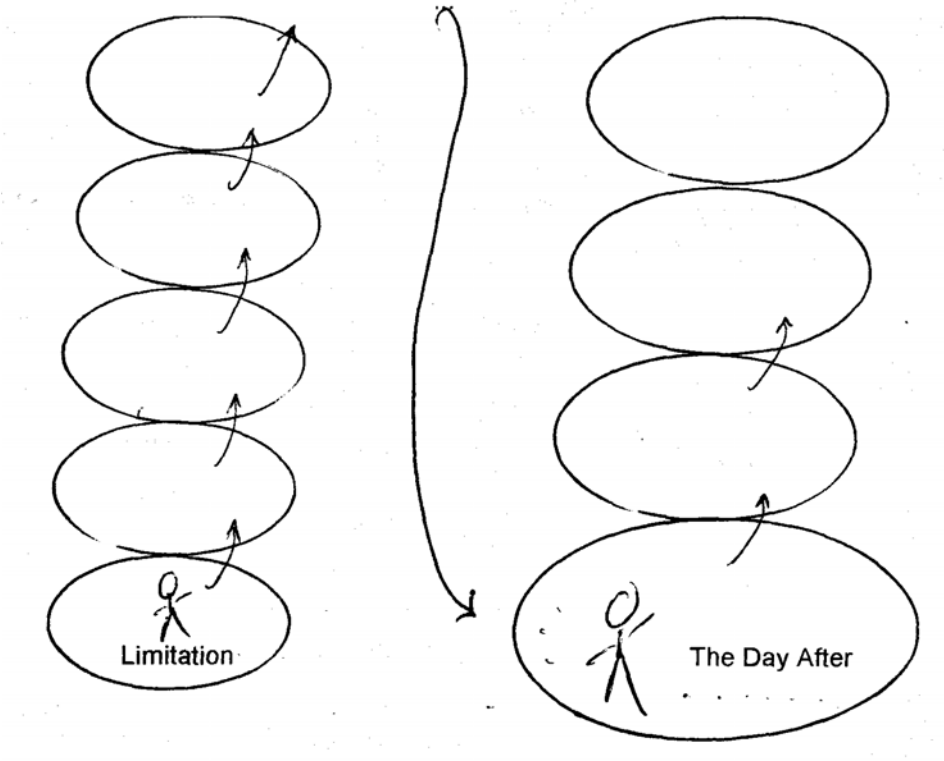
Miracle happened.

Frames-of-Frames

Belief Frames

Meaning Frames

Frames



7) Pretend the Magic Day.

During this next week I want you to pick two days and secretly pretend that the Miracle has already happened, you might pick Monday and Thursday, or Wednesday And Saturday. Then just observe the changes in yourself and others as you move through the day. Don' t say anything about it. Do it secretly as an experiment and just observe. You might learn something extra in this way. You don't have to feel it, just pretend that you do.

Exercise #38
"I'll Dance to that!"
Frame Game

DANCE INSTALLATION

Gina Demos, a Dance therapist in Chicago, developed this pattern upon discovering Meta-States. It uses a kinesthetic process for utilizing Meta-States and higher level frames to develop an awareness of one's experiences and so promotes new choices. Use this pattern to gain more options over a problem or difficulty and in order to create greater resourcefulness when you want a more non-propositional process.

The Pattern:

1) Develop a Weil-Formed Outcome for a Problem.

Specify a problem & then construct a desired outcome to achieve. What meta-level thoughtsandfeelings will frame this experience? What supporting beliefs, values, knowledge, etc. will you need to embed this experience in?

What problem would you like to work on?
What would you rather experience?

2) Find the Meta-Level Structures of the Problem. " How do you think or feel *about* this experience?"

Gather information about the meta-level conceptual understandings the person has *brought to bear* upon the experience that has turned it into a problem (a meta-problem). The first steps in *stepping away* from a problem usually generate more *negative* experiences. Here we boldly look the experience in the face without blinking--and *move right toward it* without fear or intimidation.

3) Dance or Put the Problem into Movement.

"Dance it!" "Let me see it." This presupposes that the person is more than the problem and that the Person controls the problem.

"Okay, do the problem. Show me *without hope."* "Come on, dance it with some passion!"

4) Observe from a Meta-Observer Space.

Step back to get distance to the problem; take the perceptual position of a meta-observer. When you look at it from this point of view, what do you see? If you looked at this from the perceptive of usefulness, what do you see? The meta-person now dances or replicates the movement so that the person can observe it from second position. Then explore, "What did you feel when you saw the dance?"

5) Repeat the Frame (or Meta-Stating) Dance.

To a person's new response **about** the previous response, repeat the process of *identifying* the thoughts-and-feelings **about** that and then *kinesthetically anchoring* it by dancing it in a different place. Fully pace, acknowledging each level that over the years we have embedded some negative painful concept in. Do so until you get to the end. What then lies beyond? A, **new world of possibilities!**

6) Intentionally "Message" the Entire Frame Dance.

Once you have developed a thought-felt **response** to the previous response & kinesthetically *danced that response* several times so that the person has moved into a much more positive frame **about** it, step back from the whole process. Take a larger perspective. Now, intentionally *message* this. Make a generalization about it: a story, a morale, a proverb, etc.

Exercise #39
"Shaking Up Brain Frames"

SPINNING ICONS INSTALLATION

This pattern enables us to turn frame generalizations (like beliefs, ideas, understandings, decisions, etc.) which conflict and torment us into a new resource for personal integration. It does so by using a nonpropositional process. In doing so, it leads to creating new integrated and synthesized frame generalizations which can then serve as a new and more resourceful map. I have adapted this one from Nelson Zink and Dr. Joseph Munshaw.

The Pattern:

1) Access two primary frame games (states or experiences) that internally feel *at odds.*

What two ideas, understandings, beliefs feel at odds within you and that creates conflict for you? What parts do you not have peace about? Perhaps the ideal that "it's bad to be materialistic," and "the desire to succeed in life and win lots of toys." Perhaps, "I can't stand criticism," and "To stand out from the crowd and take risks involves exposing myself to criticism."

2) Turn the Frame Games *into* Abstract Symbols:

Go meta to each of the states/ experiences and generate an iconic image, cartoon, or symbol.

3) *Merge and Mix* the loons of *the* Frame Games.

Step back and go higher. At the next meta level to the 2 icon images, let the two images slowly exchange locations. Mentally put the images of the two icons into each other's place. Put "materialism" in the location of "desire to succeed" and vise versa. After they have exchange places, let them continue to exchange places faster & faster until they blend and create a synthesis.

4) Stop and tell a Meta-Story.

Once the two images have merged and mixed and become confused, stop and invite the person to immediately begin telling a story. To make up a proverb, invent a poem, express a motto, koan, etc. Tell a story about the synthesis of the merging of the two parts. The more the person doesn't know *what* to say, the **better - encourage an immediately,** no waiting, no hesitating response.

5) Future pace and integrate.

After the story, inquire about how the person may find the story or proverb relevant to the difficulty and internal conflict. Invite them to bring it into themselves.

Exercise #40
"With This in Mind" Frame Game

LEVERAGING WITH YOUR HIGHEST LEVEL OF MIND

An excellent technique to **leverage** yourself and your own *neuro-semantic frames-of-meaning so* that you can access your own highest resources involves the following pattern that I adapted from Dilts (1999). Spatially anchor each of the following steps.

The Pattern

1) Identify a target behavior.

Identify some behavior that you want to do, but which you stop yourself from doing. For example, exercising regularly and consistently. Stand in a place to spatially anchor this state.

2) Identify your motivating Criteria.

Identify the criteria that motivates you to want the new behavior. Why do you want to engage in this activity or behavior? How will that serve you, benefit you, improve your life? "I want to exercise in order to be healthy and look good."

When you elicits this, you flush out the meta-frames of valuing and giving reasons for that valuing. This enables you to specify the frames and higher frames that provides the drive and motivation for the behavior. Set up a spatial anchor for this and relate it to the desired behavior (step 1).

3) Identify the conflicting and stopping Criteria.

Elicit the criteria that stop you from actually doing the desired behavior. For example, "I do not exercise consistently because there is no time and it hurts."

Continue to repeat this until you flush out all of the meta-frames that might conflict with the meta-frames identified in step two that motivate you toward it. Inasmuch as these frames relate to the activity also, they exist on the same meta-levels as those you flushed out in step two. Yet because they set a different frame, and give aversive meanings to the behavior, they conflict with the previous motivating frames.

4) Outframe with even more powerful criteria.

Go meta to the sabotaging or limiting meta-states about the behavior and elicit a higher level criterion that **OVERRIDES** the limiting criteria.

"What is something that is important enough that I can always make time for it and would do it even if it hurts?" "What value does that satisfy that makes it more important?"

For example, "Responsibility to my family"

The key in this elicitation are the meta-state terms By asking for a criterion that **over-rides,** you set a higher frame by presupposition. This represents a very powerful neuro-semantic tool.

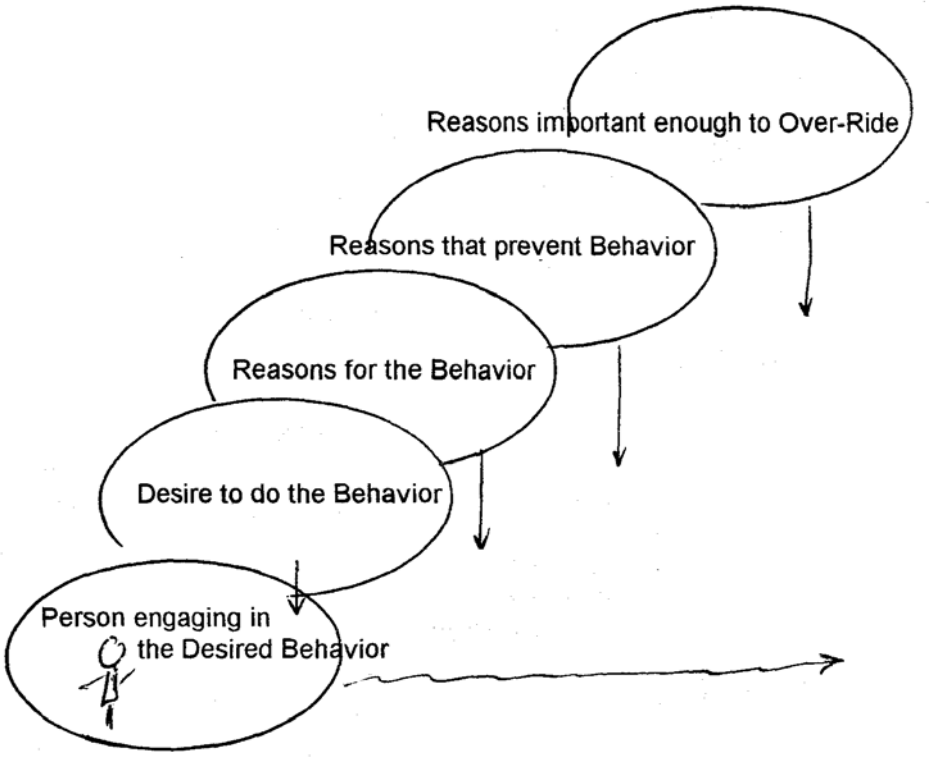
' Is this criterion important enough to speak to and fully answer the limiting criterion?"

5) Now leverage your neuro-linguistic reality with the higher meta-state "Keeping
in mind your highest level criterion, go to the spatial location of the first state
(step 1) and **apply the highest level criterion** to the desired behavior **in order to**
override the limiting objections."

For example, "Since my behavior is a model for my family, would I not be showing more responsibility by finding the time to keep healthy and look my best?"

Notice the power of these meta-stating terms and phrases in bold print (keeping in mind, apply the highest level criterion, in order to override). This illustrates the power of conversational metastating once you know how language can structure the processing of the information. And I know that you will keep all of *this in mind* as you develop your language elegance in becoming more persuasive.

Figure
Meta-Level Frames


Reasons important enough to Over-Ride
Reasons that prevent Behavior
Reasons for the Behavior
Desire to do the Behavior
Person engaging in
the Desired Behavior

THE RULES OF THE GAME
MAKING FRAME GAMES WINNABLE AND GAME-SCAPES ENJOYABLE

"if the rules of a game become too flexible,
concentration flags,
and it is more difficult to attain a flow experience.
Commitment to a goal and to the rules it entails
is much easier
when the choices are few and clear."
Csikszentmihalyi
(Flow, p. 225)

Games are played by rules.

How many times have we played various games, whether on a field or around a board game on a table and someone raises a protest:

"Hey, you're not playing by the rules!"

"You can't do that! That's not legal, that's against the Rules!"

The Rules of the Game

Whenever we play games, we play within a structure of rules and formats that govern how the game is set up, the number of players, legitimate and illegitimate actions within the domain, scoring, how "points" are counted, exceptions, etc. These rules create the conditions of the game and the playing conditions-the gamescape. They inform us about numerous aspects of a game: How to set up the proper conditions for the game. How to actually play the game. How many can play. The processes allowed in the course of action. When an activity produces a "point" or something that "counts." The conditions when an exception to the rule occurs. The penalties that can occur when the rules are violated. How to determine when a game is completed. How to honor or acknowledge the winner. Who, if anyone, governs the game as referee, coach, or commissioner. How to keep score and who keeps score.

This highlights the role of rules in our frame games. The rules we create or accept establish the structure, form, and order of a game. When we know the rules for how to structure and play a game, then we have a way of orienting ourselves, contextual cues about the game, and motivation for playing. Conversely, when we don't know the rules of the game or how the games goes, we may find ourselves disoriented, confused, overwhelmed, or unmotivated, etc.

Exercise #41

Frames **for Keeping Score in the Frame Games**

How can you win at a game if you don't know the rules? Well, you can't.

Exploring the "rules" frame shifts us to yet a higher level. We step back to consider the rules, their kind and quality, and the effect they have on our everyday life.

How do you keep score as you play your own frame of mind games?

What rules have you constructed for how to play the games?

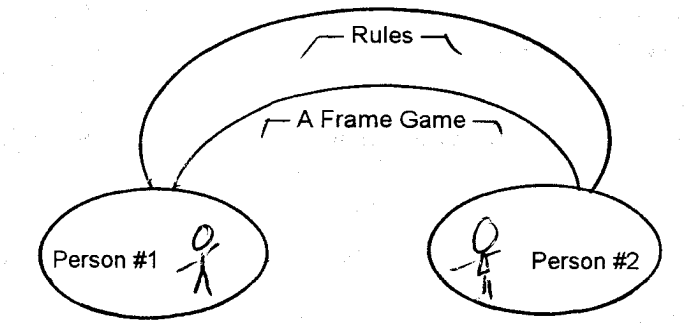
What are the kind and quality of rules that you use?

How well do these rules serve in your playing?

Do the rules about your score keeping enable you to easily win or is the deck set against you?

As a meta-rule about our rules then, inasmuch as all of this is invented and constructed, shouldn't we make sure that all of our rules serve to enhance our overall functioning? This means that any rule of the game that disempowers or sabotages should be discarded.

Figure 10



Rule Construction So that You Can Know When You are Winning.

How will you know when you win? The rules of the game identify the formatting details & constructions for a frame game. These higher level references inform us about how to set up a game, how to play a game, how to score and win at a game, etc. This explores the *how do you know question.*

How do you know what you know? What lets' you know that?

How do you think about X?

The epistemology of the rules of the game direct our attention to *how do* we know that the game has started, who can play, when, where, in what way, etc. Fill in the following questions with whatever state, experience, emotion, or quality that you desire: happy, confident, healthy, free, safe, in control, creative, radiant, charming, successful, in love, respectful, etc.

How do you know when you are X?

If you were really X, then you will be doing what? If you X, you will...

I have to Y (set of behaviors, actions, conditions) in order to X. I can't feel X unless...

I will experience X when ...

What will it take for you to know that X is happening? To experience X, I should ...

To experience X, I must ...

Anytime that I Y (action, experience, situation), I know that I am X-ing... It just doesn't feel or seem that I am really X.

Exercise #42

Design Engineering The Rules of Frame Games

Design: to make Winning at the frame games productive, fun, easy, humane, etc. If our rules, standards, and game structures are all arbitrary and invented, does anything stop us from formulating them so that it's easy to hit a home run or sink a basket?

As you use the epistemology questions to flush out your requirements for knowing when something counts, evaluate them in terms of being enhancing or limiting. How well does it serve you to have the rules that you do? Are the rules the kind of rules that allow you to win frequently or do they stack the game against you?

Design Engineering Better Rules of the Game: Flush out these higher frames governing your rules *of* the game. What new designer rules would enhance & enrich the way you play frame games? Remembering the invented nature of the rules that you now have, how would you like to recognize things that count as "points" so that you can experience more wins?

Winning at Confidence: Consider the frame *of* mind or state of "confidence." "How
do you know when you are confident?
What has to occur in order for you to rank up some confident points? When you are feeling confident, what are you doing?
What is happening to you?

Winning at happiness, cheerfulness, a joyful attitude, a playful spirit, etc.
What has to happen for you to allow yourself a win in this frame game? Do you have to win the lottery?
Do you have to have "everything going your way all day?" All week? Do you have to have a Hollywood shaped body?
What are the criteria, evaluations, standards, and rules that allow you to feel pleased, joyful, or playful?

What designing and/or re-designing, of the rules of the game would you like to create? What rules for scoring and playing truly do not serve you very well?
How could you re-formulate the way you play various frame games so that you can win more often, enjoy the process, and stack the deck much more in your favor.?

The Pattern:

1) Identify a Healthy, Fun and Productive Frame Game that you want to play.
What do you want to obtain or experience in playing this game?
The Aim Frame Game
The Modeling Frame Game
The Deep and Rich Relationships Frame Game
The Confidence frame game

2) Design Engineer some Winable, Playable, and Fun Rules for the Game How will

Illustration:

Before I started the modeling project on wealth building, I had **some rules in my head about** "wealth" that prevented me from "counting" lots of things.

"I know that I'm wealthy when..." I have a million dollars in assets, when I have an ongoing disposable income of $100,000, when I have ..."

Then I came across numerous "definitions." One that really turned around my thinking described 'Wealth" and "financial independence" as the ability to live 60 days forward without a paycheck. "You are wealthy," the authors wrote, "if you can live the next sixty days without needing or depending upon a paycheck. If you can take a week or two weeks off and do what you want to do, you're wealthy."

That perspective gave me an entirely new frame of reference. I had never thought about it in that way. "Then I'm wealthy already!" I told myself. Actually, I had been "wealthy" for a long time using that description, but I had not known it, and so it had not "counted." I had kept myself from feeling good in that game because I thought I needed big bucks, an obscene amount of cash, and lots of luxury toys.

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PART V

FRAME GAME MASTERY

You've learned a lot about *Frames* and about *Games.* You have learned the key skills for mastery in this domain... **How to Detect a Frame and a Frame Game How to Alter, Change, and Play with Frames and Frame Games How to Refuse, Deny, and Reject Sick and Toxic Frame Games How to Set, Establish and Install New and Empowering Frame Games**

Now the time has come to put this set of competencies together into a package so that we can move from merely using and working with them as a model, to develop unconscious competence with them. When we reach that point, we will have develop Frame Game Master skill and can work it like an Art form.

To facilitate that, you will find in this section - more advanced exercises and processes for even more fully incorporating the model into your way of being in the world.

How to master the Frame Game Model
Frame Game Analysis - and Worksheets
Multiple Frame Game Layering
Frame Game Coaching

HOW TO MASTER THE FRAME GAME MODEL

Mastery in any field results when you know a model inside out an can describe it effectively to others so that it makes sense to them. In terms of the Frame Game Model, this means the following:

1) Knowing the Levels of Thought or Mind and able to recognize different levels in ongoing conversation.

2) Knowing the Secrets of the Frame Games. These provide quick and memorable lines for understanding, using, and thinking about Frame Games.

3) Developing the Ability to detect Frames and Games and to Name the Game.

4) Practice in playing, stretching, pushing, extending the frame of a game.

5) After getting an overview, starting at the beginning and practicing the pieces one at a time until each becomes second nature, and then moving on to the next piece until mastery comes.

6) Using the model on oneself in order to recognize and feel the frames and games in your own life. In this line, you can ask such questions as: What frame do you need to set and install in order to become a Master Persuader? What frame do you need to deframe?

7) Using the Frame Games Analysis Worksheet to work through several dozen experiences. Clarity in detailing precisely how frame govern games gives one the clarity that then creates true power.

8) Using and access the Genius Pattern.

9) Designing and practicing languaging new frame games.

LAYERING FRAME GAME UPON FRAME GAME

The Weight of Frames

When we layer one frame upon another frame and make sure that they are all aligned toward eliciting the same state or experience, the conscious mind can only track so far and keep so much in awareness. This allows us to use the very "weight" (speaking metaphorically) of the frames to work in a presuppositional way. With every layering, the lower layers *just get assumed and taken for granted.* The layering causes the mind to start assuming and accepting the earlier frames as consciousness shifts to other things. With the "weight" of 5 or 6 frames, the first frames then become accepted without question.

Frame Layering

In the layering of frames, "gestalt" states and experiences emerge from the neuro-linguistic system of mind-body elements. If all of the frames are focused in the same direction - then we experience higher and more intense energy all in a straight and focused way.

If however, we have some frames eliciting one thing, and at another level other frames creating other focus, disorientation, trance, paradox, confusion, and many other meta-muddled phenomena can occur.

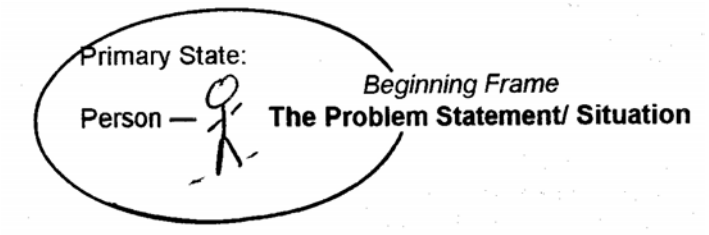
Exercise #43

How Deep or High Can we Ply It??

THE LAYERING GAME

Meta-questions for exploring a belief using multiple frames. The first questions deframe & fragment, the latter ones formulate & solidify a new belief. Source: Jeremy Stern's review of the spiritual methodology of Byron Katie, *(Rapport* 46, Winter, 1999).

Eliciting Questions ..... Design/ Pattern Cycle through a series of questions Purpose, Intent Begin at the bottom & come up Structure		**Frame Game** The Name of the Game
Reversal Frame		
16) And you'd like to have this belief?	Seeking confirmation	The Yes Frame Game
15) Okay, reverse the first belief that we began with & restate it.	Formulation of a new belief	
Confirmation Frames		
14) Really, really?	*Confirming* the *confirmation*	
13) Really?	*Eliciting* more "Yeses!"	
12) Would you like to have this new belief running your programs?		Eliciting a "YES!" confirmation Decision Frame Game
New Identity Frames		
11) Who would you have to be without the old belief	the new belief	Building new identity with New Identity FG
Belief Questioning Frames		
10) Do you recognize any non-painful reasons to keep this belief?		Anything stopping you? Confirmation FG What holds you back?
9) How would it serve you to drop or exchange or transform this belief?		Values, Benefits, for dropping Value FG Ecology of Using New Belief
8) While I'm not asking you to drop this belief, I do wonder if you can see even one reason to drop it? What?		Highlighting not believing this. Safety FG/ Possibility FG Eliciting reasons for dropping the old belief. Solution FG
Value/ Identity Frames		
7) Is this who you are? Is this who you want to be?		Challenge **Values/ Visions** Identity FG
6) Is this your highest Path?	Life Mission, etc.	Mission FG
Consequence Frames		
5) What else do you get by holding this belief?		increase Pain threshold Threshold FG
4) What do you get by holding this belief?		Elicit negative consequences Positive Intention FG
Truth Frames:		
3) Do you really know this to be absolutely true without any question?		Questioning, planting doubt Questioning FG Fragmenting using Allness FG
2) Is this true?		



1) What is the problem?	Information FG
Pace, Pace, Pace	Problem FG

Exercise #44
The Flow Frame Game

THE GENIUS FRAME GAME

"Genius" involves a totally committed & passionate state about something. I have developed the following from the process that John Grinder & Judith DeLozier developed in their book Prerequisites *For* Personal Genius (1987). They were then exploring how to use logical levels to protect and govern a focused committed state.

The Role of Coach. This Coach will assist, facilitate, observe, and calibrate your two states as well as assist you as you go "in" and "out" of the commitment states upon cue. The coach will not need much information about the states, you could even designate them as "State A" & "state B." As someone operating from a meta-role, he or she will operate as a lifeline to bring you back if you get lost in the process. As a coach, he or she will give "Go" and "Stop" commands for stepping in and out of various states.

1) Access and anchor a meta-state of Witnessing/Observing.

Access a pure and discreet state of "just observing." "Have you ever stepped back from something and just observed things?" Step into that meta-position and spatially anchored it to a specific place in the room. Since we will use this as a Separator State, anchor it.

2) Identify and access **two fully committed states.**

As you think about your personal history, specify two states that you have fairly easy access to and elicit each one until you fully re-experience them. For the sake of this exercise, choose two states that come as close to a full 100% commitment as possible and that occur within an common area: work, personal life, sports, intellectual area, etc.

2a) Access the First Commitment State

What do you call this commitment state?

As you recall a time when you were really into this state, step into it fully, seeing what you saw, hearing what you heard, and feeling what you felt. Just be there fully and completely. When you have fully accessed this state to a level of 8 or 9 on a scale of 10, just nod your head to let me know or say so.

The coach will be calibrating to this state, noticing your posture, breathing, eye scanning patterns, muscle tonus, etc.

Now in just a moment I want you to step out of these state fully and cleanly, leaving this state intact and as you step out, taking as little of it as possible. Okay? So ready, go. Step out to your meta-position.

[Upon cue, break state and step into the meta-position of the separator state. By stepping cleanly out of the state, and shift the focus of your mind and body as you learn to separate from this intense *Flow* state so that you leave it cleanly behind. Do this repeatedly until you can do so impeccably... with no residue left over. Eventually invite the person to cue him or herself by snapping their own fingers for moving in and out of the states.]

2b) Access the Second Commitment State

Repeat the same process for the second state. After you fully access the state in the person and coach them through amplifying it until they experience it in a strong and intense , coach way, snap your fingers to cue the person to break state, etc. Continue to do this until the person can step out of the state with a minimum overlap and then back into the state in a moments notice. The brain/ nervous system will learn this pattern quickly and achieve the

desire level of competency of state shifting. When the person carries over no mental or emotional residue from one state to the other, but cleanly separates and breaks between them and can then step back in and re-access that state with a strong intensity, you have achieved the goal of this exercise.

5) Go Meta to the Commitment State to Designate a Controller.

From the first commitment state go meta in your mind and access "the part of you that makes decisions." As you access your Controller or Executive State, let that executive level of mind determine when and where to experience the state. In this way we evoke the "controller" or Executive State to become your MS that will, from now on, make the choices and provide the information that determines the appropriateness of going into this state or not. From this state we determine how to switch into the commitment states-in what contexts. Essentially, the Executive or Controller will set the "cage" for your "demon" (commitment) state.

When should you experience this commitment state?

When should you not?

In what context?

In what contexts should you not? How? How not? Why? Why not? According to what criteria, qualities, etc.? Any other considerations that would determine the boundaries and limits of this experience?

Are you willing to take full responsibility for setting these parameters for this commitment state so that X (John, Jane, the person's name) can fully experience this commitment state? [Yes!]

Repeat the same process with the second genius state and in a similar way, either find or create a part to perform this controller or Manager Role. If your "controller" doesn't want to do this, simply go above that control to "the controller's controller." What intent drives this committed state? What do you want to pull off with this passionate state? What other characteristics & features could you add to this state that would even more fully express the quality and efficiency that you want?

What other ways could you express yourself when in this commitment state that would enrich your life?

How would you like to Meta-State or outframe your states of commitment? (With love, respect, daring, fallibility, balance)

7) Commission the Controller or Executive Meta-State.

Invite that part of your mind to take responsibility and ownership for fulfilling the criteria and determinations as to when, where, and why to experience and use the Commitment States.

Are you willing to take responsibility to let X (name of the person) to fully experience this intense and passionate state?

Knowing the limits and boundaries, when to **have it and when** not, how to have it and how not, will you signal X when to step out?

WHEN YOU'RE COACHING SOMEONE IN HOW TO PLAY A NEW GAME

Suppose you want to coach or assist someone to refuse an old Frame Game and move on to something much more enhancing. How do you do that? In the following, remember that the key to the structure of human experience lies in the frames that we set and live within. Frames establish the fabric of our neurosemantic reality or matrix.

1) Search for the Person's Frame and envelop it with lots of Validation.

This may feel like the very last thing you want to do, especially if the person is playing a toxic frame game with you. It may seem and feel paradoxical, but consider. If you disvalidate it, you will get into a front-on, head-to-head Frame War. The person will then begin defending his or her frame.

Eliminate that possibility by validating and confirming it with pacing words- words that articulate and match the frame while seeking validation. Often this alone will completely disrupt and change the frame. Pacing can powerfully alter reality. Pacing also operates from an attitude of seeking to understand a person fully. Set the frame for yourself, "The problem is not the person, it's the frame." "I'm impressed..."

If you get any resistance, frame yourself, "Ah, the Frame is fighting for its existence." "Ah, it's breathing its last breaths." Expect Frame Argumentation. Then separate person and frame, access compassion, empathy, and esteem. Keep reminding yourself, "It's the frame, stupid."

Stay within the frame as you explore it. Examine - its logic in order to obtain a rich description of the frame game. Use the Precision Frame to gain a clear understanding and specificity of the situation. "Since you can't start everywhere at once, where would you like to see the first change?"

Operate from the *Know-Nothing Frame:* "Since I'm new on the scene and I'm at the point of ignorance, how do you know ... ?"

Confirm and check out understanding: summarize, reflect, review.

2) *Establish early* an Aim Frame.

Target a point of change or a preferred future.

"What do you want? What do you want different from what you have?

"What part of this would you most like to see changed? What part are you most concerned about?"

Precisely specify the Desired Outcome so that you can use it as a reference point and relevancy frame later.

Keep checking out their current and desired frame of mind by summarizing, reflecting, reviewing. Explore their attempted solutions. "What have you tried so far?" This implies several frames: learning from previous attempts, a commitment to not do what doesn't work, a desire to truly understand.

3) Use the Frame on the Person,

Take the frame, exaggerate it, be more consistent with it then the person. Apply it back to the person. Add a heavy dose of universal to it: always, forever, everyone, etc.

Run with the "logic" and explore it thoroughly...

"I have to do this because I'm smarter..."

"You're more intelligent than most people?"

"Yes. [11]

"Then you should be able to do this quicker and more efficiently than others since that's just a part of intelligence."

Play to the opposite: Provoke in order to test the reality and strength of the person's frames. Explore how committed the person is to the Attempted Solutions that haven't worked.

3) Invite the Person to Quality Control his or her own Frames.

Does this really serve you well … overall … over the long run?

Move repeatedly from Problem Frame to Solution Frame. "So this doesn't really work to improve things, what would?" "What would you rather be doing or experiencing?" Slowly develop an Aim Frame with the person.

4) Explore Frame Inter-faces.

Which frame interface **would create the most leverage,** shift, or change? (See Meta-Stating Effects, Appendix).

What state results when I bring this or that frame to bear upon this person? What new configuration or gestalt results?

If I bring fear, then I set up the interpersonal message, I-fear-your-fear. This communicates spirit of dread, "you are fragile," etc.

What states do I bring to bear (apply) that brings out their worst? What states do I access that brings out their best?

Know-Nothing Frame: "Since we've never met before and I don't know anything about you, would you just tell me what the difficulty is that brings you here?

Exploring Attempted Solutions frame: "Well, I guess I ought to have mentioned before that I'm not just asking you what works, but also what you've tried that doesn't work, that's **just as important since we don't want** to try more of what doesn't work, do we?"

"Well, here again it's a question I shouldn't bring up in his presence, but do you think there is any possibility he might be aware that he can get to you by saying he hates you and that he might be using that as a power tactic?"

Creating Response Potential Frame with a bit of a tease: 'Sometimes there is more impact if something just disappears for a while, mysteriously. But that's getting a little ahead of ourselves."

"I'll tell you something that - I don't know if you can do it, but if you can do it- it would start to make a difference in the situation. It might be a step in getting him to turn around - I don't know if you can do it; it will probably make you think it's a wild idea and so you couldn't do it. It might be, I know you're sincere, but it might be too much to ask you to even think of thins, or wonder if it could be useful to him. ... I **wouldn't be asking you to believe** it, but only to say that to him."

HOW TO MAKE FRAMING COVERT

Sometimes we can deframe and establish new frames with much more elegance and power by doing it covertly instead of overtly. When you know that you want to do so covertly, how do you do that? What processes and skills assist in this?

1) The *Casual* Frame.

Make it casual, matter-of-fact, non-important, "just talk," "just an idea," conversational, etc. Bathe your talk in a frame that hides.

2) Indirection Frames.

Avoid talking as if "to" the person, and just tell stories, metaphors, recount happenings of the day, etc. Construct your conversation so that the association to the recipient is not direct, but indirect.

3) Truism Frames Believing in your potential is important. Knowing that you can do something can make it easier to achieve. Keeping your objectives in mind gives you a greater sense of focus. Learning in a step-by-step way enables you to take each new step. Solving problems when they're still small and manageable makes it easier.

4) Discount Frames

Discount your own talk and conversation. "This really isn't anything new, and probably wont' amount to much, but just because your personal empowerment is to important, I thought I'd toss it out for **whatever it's worth..."**

5) Presuppositional Frames If ...

then implications.

6) By-Passing Frames

Set up frames that bypass the critical frames of the listener. "You know, you can always sit back and evaluate the value of this later... in fact, don't you think you'll be able to more effectively evaluate things if you have a complete and good understanding of the subject, rather than a sketching and imperfect understanding?"

Puffing it Altogether:

FRAME ANALYSIS

With all of that in mind, we now have enough of the pieces of Frame Games to specify a process for engaging in *frame analysis.*

1) What is the Frame?

As we realize that every thought, emotion, behavior, intuition, idea, etc. occurs within a frame and is governed by a frame, this understanding initiates our exploration for detecting and identifying the specific frame-of-reference.

What are you referencing?
What is the frame?
If you gave this frame a name, what would you call it?
What ideas, concepts, evaluations, values, beliefs, etc. encode this frame? What focus does this frame create? **What mind-set** arises from it?

The key to understanding yourself and to figuring out other people lies in the frames being used. Knowing the frame-of-reference allows us to recognize and appreciate a person's way of reasoning and feeling. To follow anybody's "train of thought" or **understandingly enter into** their **emotional** 'world, we have to know what frame drives it.

2) What Game arises from the Frame? What is the Game?

The *"game"* refers to all of the set of interactions and responses (bodily, mental, verbal, etc.) that result from the frame. If we set a blame frame, then *blaming becomes* the game. This leads to accessing a state of mind wherein we see and detect "wrong," and feel the need to accusation, findfault, judge, correct, and so we set out to find someone or something that we can blame. Add the Either/Or Frame to the Blame Frame and we have a game that motivates a single-focused awareness. "Someone has to be 'the problem,' someone or something 'caused' this and needs to pay for it." Get two people playing this game and you have each one wanting to be the Inquisitioner, and judging the other for blaming!

What kind of a "game" are you playing? Do you like the game?
What set of mental, emotional, verbal, and behavioral interactions does it initiate?

What States and Meta-States does the Frame initiate?

Frames activate our mind-body system & create our mental/emotional states. Frames get into our neurology. We not only have our references in our "mind," we also incorporate them into our body, into the very muscles and organs and nervous system.

What state does this reference elicit?
How does this reference make you feel?

What state-about-a-state does it call forth?
What larger gestalt state emerges?

Typically, a primary state will involve an outside reference (something "out there" in the world) whereas a meta-state will involve an internal reference (something in the mind about a previous state). Primary states also tend to have more kinesthetic or bodily feelings whereas meta-states are more conceptual and have to do with ideas. Ask, "Where do you feel that?" If the person can point to a body part or organ (lungs, heart, stomach, etc.), it has more of a chance being a primary state. If the person has to point to his or her head, it's more likely a meta-state.

"I feel dumb." Where do you feel that? "I feel judged." Where do you feel that? "I feel like I might cheat on that test." Where do you feel that? "I feel like such a nerd." Where do you

feel that?

3) What is the Referent and References?

All *references* are not the same. Our minds give us the ability to both remember and imagine. We can construct representations of what has been, and representations of what we think may come to be. This distinguishes between whether we are using past or future referents, or in what order. References can also differ according to the following dimensions:

A literal and physical reference (a person, place, thing, event),
A conceptual reference (an idea, concept, principle, belief, decision, understanding, value, etc.),
An imaginary reference (a hope, dream, vision, intuition, etc.), A vicarious reference (movie, book, ideal, etc.),
A personal reference (unique experience of the person)?

Then there are higher level references. What do we believe, think, feel, etc. *about* past events and future possibilities?
What kind of a reference do I have in mind? What is the nature of the reference?

The kind and quality of our *referencing* determines the quality of our intellect, emotions, and life. What references do you prefer using? Most everybody has preferences. Some people reference use past references. Others focus on the future. Others reference ideals. And yet others practicality, a religious faith, a political view, some value, family, etc.

4) What is the Style of the Referencing? How are you referencing?

As we can make distinctions about the *nature* of a frame, so we can distinguish between different referencing styles. When some people reference things, they sort for "the big picture" while others sort for "the details" (Global/Specific). Some sort for what they think and feel while others sort for external sources of influence: parents, family, culture, experts, etc. (Self/Other).

Some reference things in their minds and emotions by matching what they're experiencing with what they already know, others by mismatching (Sameness/ Difference). Some run their referencing very fast, others very slow (Fast/Slow- Thought/ Reactive). Some sort for visual qualities, others for sounds and auditory facets, others for sensations and feelings, and yet others for words (VAK & Words).

Some engage in referencing in a very rigid way while others do so with lots of flexibility (Rigid/ Flexible; Options/ Procedures). The frame games we play will differ in terms of flexibility versus inflexibility, This, in turn, will govern the degree of creativity and playfulness we can exercise within a game. All of these styles of *referencing* or sorting information are called Meta-Programs in NLP *!Figuring Out* People, 1998).

How rigidly does a person play?
How much flexibility does a person have in using a given frame? Is she stuck in a frame?
Can he shift his frame on his own? Is she looping round and round?
Can he take new information into account and make internal, adjustments? How does a person reference?
Does he or she sort for the big picture or specifics?
Does he or she match or mismatch?
Does he or she reference from self or other?

5) The Rules of the Frame Game.

Games operate by various rules, procedures, set-ups, etc. The rules of the game tell us how to play

it, when, with whom, how to set it up, what payoffs to expect, how to account for exceptions, etc. The rules of the game of Win/Lose differs radically from Win/Win. The same holds true for every other game that we can imagine-each has its own rules:

Mine is Better than Yours.
Peace at Any Price.
So's Your Old Man!
Let George Do It.
Why Can't You Ever Do Anything Right?
Why Don't You, Yes-But..."
It's All You!
Uproar.

What are the rules of any given frame game?
How do you play the game?
How does a person "score points" or win a game?
What's important in this game?

6) The Agenda and Intentions of the Frame Game.

All of our frames are motivated. We establish them in order to achieve something that we serve to protect or empower. On the surface we may not have any conscious awareness of why we play the games we door what original positive intention we had. We may have to ask the intention question numerous times in order to find the original positive intention.

Why are you playing that game?
What are you intending to accomplish by playing that one? If you achieve your objectives, what will you have?
What will you win?
What is the outcome of the outcome?

7) The Emotional and Somatic Intensity of *a Frame Game.*

Every game has some degree of emotional intensity and somatic involvement. This determines how much we get into the game, how much psychic energy we invest in it. It generally governs the *dominance of* a game. The more emotional intensity, the more it runs our motor programs and so the more dominance it holds. We feel obsessed or compulsive about the game. We have to play it.

How intensely does a person play?
How obsessively and/or compulsively?
How does the intensity show up somatically in the person's body? Can you see the game written in the face, posture, movements?

8) The Ecology and Enhancement of the Frame Game.

Checking the "ecology" of a system involves analyzing the consequences and long-term results and health of the system. This provides one of the most profound and pervasive interventions. In checking the **ecology, we can evaluate its usefulness, empowerment,** service, **productivity, reality, likeableness,** etc.

Does the frame of mind and/or the frame game serve you well? Does it enhance your life or empower you personally?
Does it lead to any consequences that you don't like or want?

9) What References will the Person Never Use?

As we all have our favorite and preferred or just habitual referencing style and references, we all also have references that we-will never use. These totally unacceptable, tabooed, or just never used references map out boundaries in the person's mapping of reality.

What belief/s do you never use?
What decisions do you never consider?
What values would you never choose? What questions would you never ask?

Frame Games Worksheet - 1

1. Name the Frame Game:

2. Describe the "Game" *of* the frame. What state, meta-state, or gestalt state does it induce? What's the script *of* the game?

3. Players: Who plays the game? What's the larger social system of the game?

4. Rules *of* the Game: How is the game set up?

5. Hooks: What hooks people into the game? How does the game hook people to play it?

6. Cues: What are some of the cues (linguistic, physical, environmental, etc.) that provide indicators of the game?

7. Referents for the Game:

Literal:	Conceptual:	Imaginary:	Vicarious:
Personal:	Meta:		

8. Style: Frame *of* Mind (Meta-Program, Attitude):

- Matching / Mismatching	- Reactive/ Thoughtful
- Rigid / Flexible	- Aggressive/ Passive/ Assertive
Fast Slow	Other:
Self Other	Global / Specific

9. Agenda *of* the Game: What's the intention, motivation, or payoff of the Game?

10. Emotional or Somatic Intensity of the Frame Game: From low to high. How intense? What, if any, somatic responses or symptoms?

11. Quality Control: Ecology *of* the Game?

11. Leverage points: Where is the leverage to change, stop, or change the game?

12. Preferred Frame Game: What game would you rather play?

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Frame Games Worksheet - 2

1. Desired Game:

2. Target: Name the Person/s you want to influence:

3. Current Frame Games: What is the current game or frame? What is the Quality of it? How sick? What consequences can it have? How serious (0-10)? What frames will have to be broken?

4. Evidence of the current Frame Game: Symptoms, cues, evidence, source of evidence?

5. Emotional Motivation: What concerns, him or her most? Values? What's really important to this person? What would hook X into this game? Vested interests?

6. Players: Who plays the game? What's the larger social system of the game?

7. Objective and Outcome: What do I want in this? What do I want for the other/s in this?

8. Process: What frames will work best? How can I set up these frames? How can I implement my persuasion process? What frames will best leverage this person?

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MORE GOOD STUFF

NLP PRESUPPOSITIONS & PROCESSES

NLP Presuppositions	Frame Games
Mental Processing Presuppositions:	
1. "The map is not the territory"	The Map Frame Game
2. People respond to things according to their maps.	Exploration FG
3. Meaning is context dependent.	Meaning is Constructed FG
4. Mind-and-body inevitably and inescapably affect each other and are part of the same system.	Mind-Body is a Holistic System
5. Skills develop through the sequencing of representation systems.	Strategy FG
6. Respect and pace a person's model of the world to create rapport.	Pace & Confirmation FG
Presuppositions about Human Behavior/Responses:	
7. Person and behavior describe different phenomena. We "are" more than our behavior.	You're More than Your Behavior FG
8. Every behavior has utility and usefulness- in some context.	All Behavior Useful FG
9. Evaluate behavior in terms of its ecology for a given context	Quality Control FG
Communicational Presuppositions:	
10. We cannot not communicate.	Communication is inevitable FG
11. The way we communicate affects perception and reception.	Style Counts FG
12. The meaning of communication lies in the response you get.	Response tells on Meaning FG
13. There is no failure, only feedback.	Feedback FG
14. Check the ecology of communications; it occurs within larger systems.	Quality Control FG
15. The person with the most flexibility of behavior has more options and therefore choices in that system.	Flexibility FG
16. Resistance usually indicates the lack of rapport.	Rapport FG
Learning- Choice - Change Presuppositions.	
17. People have all (or most) of the resources they need, they only need access and develop them.	People are not broken FG
18. As response-able persons, we can run our own brains.	Personal Control FG
19. We can experience one trial learnings.	Learning is Natural FG
20. People make the best choices open to them.	Choice is Good FG
21. It's better to here choice and options.	

NLP-

a *Model of Communication* about human processing that empowers one to run his or her own brain. Using the "languages" of mind, i.e., the sensory Representational VAK Systems (Visual, Auditory, & Kinesthetics or body sensations) & Language. We think in *see, hear, and* feel dimensions or modes. As we *represent data* to ourselves on the inner screen of consciousness, so we signal our bodies, which puts *us in* a state-in a Mind-Body State of Consciousness (a neuro-linguistic state).

Developed by a Linguistic and Computer Student about human excellence and genius, NLP provides a model with insights and specific step-by-step techniques & processes for *running your own brain,* managing your own states, communicating more effectively and elegantly with yourself and others, and replicating human expertise in any field.

META-STATES@ Model of Reflexive Consciousness that extends the NLP Model. It details precisely how we *reflect* back *on* our thoughts & feelings to create higher levels of thoughts-and-feelings & layers of consciousness. In so using our thoughts-and-feelings thoughts-about-our-thoughts, feelings-about-feelings, we create mind-body *states-about-states or* **Meta-States.**

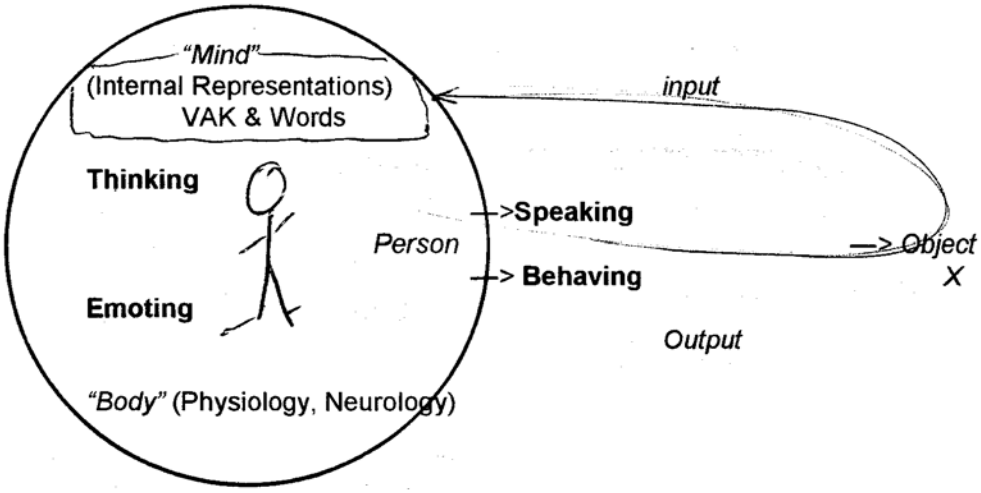
Primary States involve primary emotions like fear, anger, joy, relaxed, tense, pleasure, pain, etc. & thoughts directed outward. Meta-States, however, involve a layering of higher level concepts and so involve structures like fear of fear, anger at fear, shame about being embarrassed, joy of learning, esteem of self, etc. *Meta-States describe* the higher frames-of-reterences that we set & use that create more stable structures (beliefs, values, understandings, etc.)

NEURO-SEMANTICS@ *Model of Meaning (or* evaluation). Utilizes *the Meta-States Model for* articulating and working with higher levels of states, this model extends & expands the *Neuro-Linguistic Programming (NLP) Model to focus* on *meaning & higher* level structures. *Neuro-Semantic states* refer to the Conceptual States that govern our everyday primary level states & so provides a model and numerous metalevel laws for working with the way our nervous system (neurology) and mind (linguistics) create meaning, evaluate events and experiences, and assigns significances (semantics). Based on General Semantics, NLP, Meta-States, and the cognitive sciences, *Neuro-Semantics* specifies processes for making Transformations at Higher Levels.

MODELS USED IN THIS TRAINING

STATES
NEURO-LINGUISTIC STATES

A Neuro-Linguistic "State" of Consciousness



As An Energy Field - Gauge *the state's* **Intensity.** *Gauge from 0* **meaning "none" and 10 meaning** *"total" to scale it's intensity. How much do you think/feel this?*

Note *the quality of the* **State Dependency** *within the state. To what* **extent does** *the person's learning,* ***memory,*** **behavior, perception, and communication** *operate* in *a state dependency way? State can seem quite magical-- LMCPB - "have a life of their own."*